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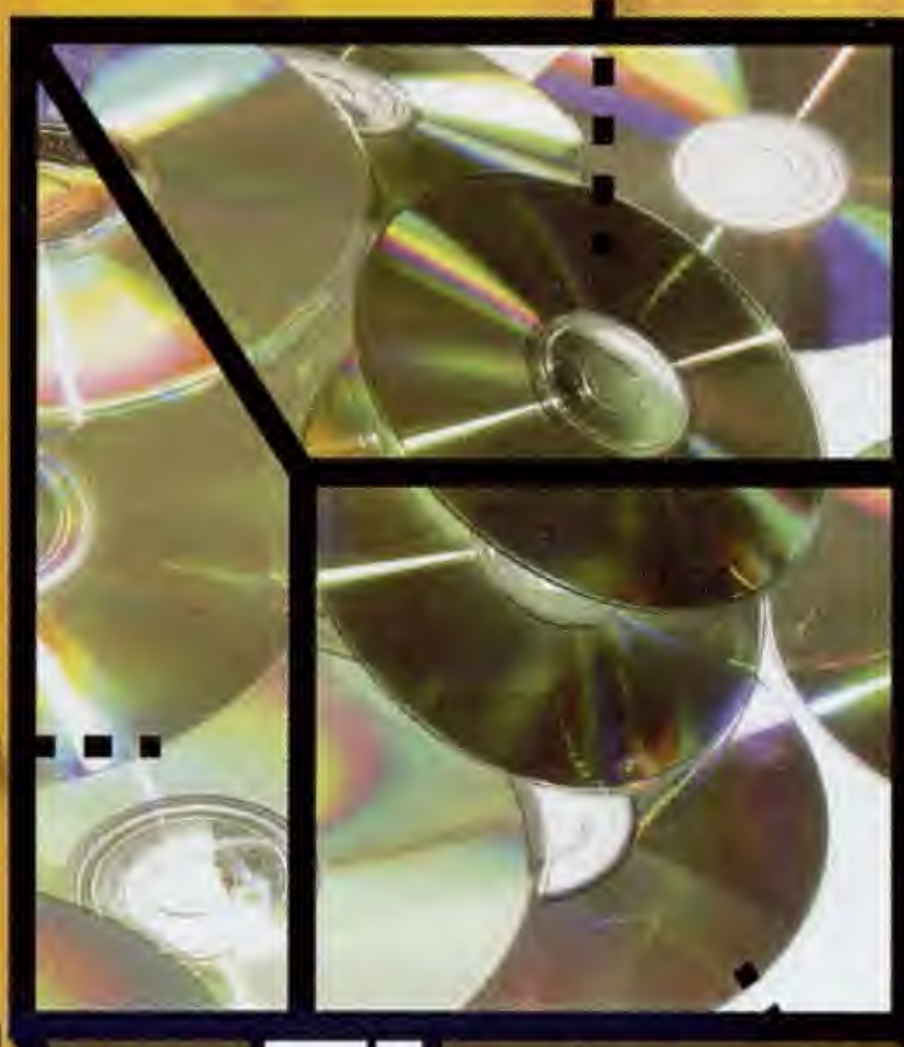

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Creative Containers

Be careful...the cover is about to blow off of the box of mobile reading matter you're now holding in your hand. In this ***Mobile Beat*** issue, we're encouraging you to "think through the box." The box we're talking about can represent a number of things, but first on the list is the latest high-tech sales tool, one that usually comes encased in a thin, clear plastic "box"—the CD-ROM. Editor-at-Large Tony Barthel takes you through the steps necessary for creating such an attention-getting digital promotional package, using that friendly electronic box sitting on your desk.

Speaking of electronic boxes: Bob Lindquist puts together a project system with equipment from Yamaha, VocoPro and others, uncovering an alternative method of stuffing more cash into your strong box (as well as having some fun, of course). And from the land of agile autos and luscious lager comes a set of large containers for substantial sound. The company is called KS and our own Jammin' Jim takes their tower speakers out for spin. Also, don't miss his review of Gemini's SP-1 surround sound unit, which will help you fill your four walls with three-dimensional audio.

When thinking about musical culture, we put labels on certain styles and sounds, often based on when they were popular. Decades provide convenient containers into which we can mentally toss the popular styles of the time. However, some musical genres overflow the easy ten-year box. The seventies saw the birth, rise, and height of Disco's popularity, but, as any wedding DJ knows, it is anything but dead. Check out Mike Ficher's piece on current Disco dances, as well as Jay Maxwell's extensive list of living Disco favorites.

Although dealing with difficult clients and fellow service providers can sometimes feel like a boxing match, the mark of the true professional is how he or she wins people over with professionalism. Inside, you'll find a multi-part feature full of good advice on how to put a lid on the Pandora's box that painful people often hand you.

There's a lot more stuffed into this issue: hot new product news, school dance secrets, Internet legalities, summer music compilations, and even Dave Kreiner's profile of a club containing one of the sturdiest boxes I can think of—a bank vault!

So break it open, unpack the box and get your gears in motion.

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Tommy Boy Turns Twenty

In celebration of its twentieth anniversary, Tommy Boy Music will be releasing a series of reissues and compilations. Born in 1981, Tommy Boy was one of the first labels to recognize the power of rap and dance music. Many of their releases managed to be both revolutionary and incredibly successful. From Afrika Bambaataa to De La Soul, the reissue series highlights some of the most important artists in the development of the rap, hip hop and dance genres.

The releases have been remastered and remixed and some feature previously unreleased tracks. "Our 20th anniversary is an opportune time to repackage and revamp our vast catalogue of influential music," explains series developer and coordinator, Steve Knutson. "Sine the majority of these releases were previously only available on vinyl, the idea was to make this classic material available for today's CD buyers."

The series launched with Jonzun Crew's *Lost in Space* and Planet Patrol's self titled effort. forthcoming titles include music from Force MD's, Queen Latifah, Digital Underground and Coolio.

Passages...

Audio Industry Loses Innovator

Walter Stanton, a pioneer in the audio industry, passed away on April 16, 2001, at the age of 86. He was a past president of both the Audio Engineering Society, and the Institute of High Fidelity.

Stanton was born in Canton, Ohio, and educated in Detroit at Wayne University's School of Electrical Engineering, where he established one of the country's first student radio stations. During World War II and throughout his career, he was involved in the design and creation of servomechanisms for aerospace applications.

Following the war, Mr. Stanton entered the audio industry, where he was noted for development of the slide-in stylus assembly for magnetic phonograph cartridges, preamplifiers, and the first electrostatic stereo speaker, inventions for which he held numerous patents. Stanton Magnetics was founded in 1946. Until 1998, Stanton was Chairman and President of Stanton Magnetics, Inc. and Pickering Company, Inc., international manufacturers of phonograph cartridges, and other audio and electronic components, based in Plainview, New York, and West Palm Beach, Florida. He leaves a wife, three daughters, six grandchildren, and four great-grandchildren.

DJ loses cancer fight

The ADJA Southern California Chapter lost a dear friend and longtime member, Terry Humble on May 1, 2001. Terry lost his battle with a cancerous brain tumor. Born in 1947, Terry started Humble Pie DJ & Karaoke because he enjoyed making people smile and laugh. He was always making jokes and was a consummate entertainer, with an irreverent

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sense of humor. Also very charitable, he donated many hours to nursing homes and schools and was always available to help kids. The turning point of Terry's life, however, came shortly after the discovery of his tumor. Terry experienced a reconnection with God and felt at total peace. After that, he was not worried or even scared to die. Terry is survived by two children, Christine and Timothy, his sister, two brothers and his mother. His fellow DJs will definitely miss Terry Humble.

DJs Ahoy!

To many, the best part of attending a DJ gathering (like the Mobile Beat DJ Shows and Conferences) is networking with other disc jockeys. They make new friends, exchange ideas, and learn things that will help them perform better or earn more money.

But what if you added the following: brand new *mobile* accommodations, ample five-star meals and beverages served by a friendly, efficient staff, and first rate entertainment. Go ahead and throw in some exciting tropical destinations as well.

The end result? The annual DJ Cruise, organized by Paul and Cathy Beardmore, owners of the Virginia-based entertainment company The DJ Connection. Usually held around the end of March, this seven-day voyage attracts entertainers from all over. From single-system operators to multi-system corporations, DJs of many varieties flock to Miami for this floating extravaganza of good times and ideas.

Last held March 25-April 1, 2001 aboard the spectacular *Carnival Victory*, the DJ Cruise hosted seminars and roundtable discussions on topics like school dances, MP3 mixing, corporate games and multi-system management. "The presentation format here on the DJ Cruise is much more relaxed..." says Beardmore,"...our sessions are more of a roundtable discussion, led by a moderator or host". The sessions took place in different areas of the ship, including conference rooms, the onboard dance club, and even by the swimming pool. Many participants also met one-on-one with fellow cruisers to discuss topics in greater depth.

The Carnival Victory's cruise director, onboard disc jockey, and other staff members helped out with

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many of the DJ Cruise activities. From offering hands-on demonstrations of the dance club's six-figure sound, lighting, and video system, to the head waiter taking the "Cha Cha Slide Workshop" so he could pass it on to his staff, the ship's crew was a vital component of the DJ Cruise.

During the week-long "floating conference," much attention was devoted to the topic of games. Every day, the first hour-long session was devoted exclusively to interactive games and dances. Hosted by Marc Weinstock of Florida's Party Nation entertainment service, these sessions were especially well received.

The cruise wasn't all work, though. Cruisers got to relax and sun themselves on the deck, splash in the pool, and even take a few trips on the 250-foot waterslide. At night were casino gambling, Broadway-style shows, and of course the "place to be," the onboard mega-club, known as Club Arctic. When in port, snorkeling, kayaking, hiking, biking, sailing, scuba diving, shopping, historical tours, and more were available. Highlights included the white sand beaches of Trunk Bay on the island of Saint Thomas and a late-night street festival in Saint Croix, where cruisers danced to local music, bought foods and crafts, and even consumed a mysterious local rum-based drink known only as a "Painkiller."

The week of fun, sun, and education wound down with the DJ Cruisers putting on some fantastic performances during the ship-wide talent show on the last night of the cruise. Dean Lichtenwalner of Creative Imagineering hosted a special post-cruise reception at his nearby home, as well.

The next DJ Cruise is scheduled for March 17th through 23rd, 2002, again aboard the Carnival Victory, with stops in Mexico, Jamaica, and the Cayman Islands. For more information visit www.djcruise.com.

Evolution of a Club

The Twenty-Fifth Hour at the Woodlands Inn and Resort has been a nightclub institution in northeastern Pennsylvania for many years. Now known as Evolution, the club caters to an upscale crowd. The management's taste for quality and detail is quite evident in their recently completed sound, video and lighting renovation. The Woodlands' owners selected Dancetronics of Allentown, Pennsylvania, a design/install company with a long history in club system installations to handle the project.

"The most common complaint I hear from average club goers," noted Dancetronics head and veteran sound designer, Dave Rosenbloom, "is that the music is too loud and it hurts their ears. In my experience it's not the actual dB level that's the culprit; it's the level of distortion, especially in the midrange that causes the problems.

Rosenbloom's first priority was to create an exciting yet pleasing sound dancers could listen to for an extended period of time without sacrificing midrange clarity and presence. With this in mind, Rosenbloom chose D.A.S.

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Rosenbloom also pays special attention to delivering rock solid bass from top to bottom. "Many clubs lack upper bass...Without these frequencies well represented, a system will lack a full, authoritative sound," he says. To resolve this issue, Rosenbloom used dual woofers in the top cabinets and double the amount of amplification that would typically be used for them. The woofer portions of the top cabinets are driven by four Crown Macro-Tech 2400 amplifiers. Eight of custom-built folded horn subs powered by Crown Macro-Tech 3600VZ amps provided the gut thumping lowest frequencies needed to complete the package.

For some added effect and a big-city feel, two tweeter clusters were hung above the dance floor. Each is comprised of four JBL 2405H UHF transducers. One Crown K1 amplifier powers the two clusters. Eight JBL Control 28s were used around the room for delayed fills, powered by a Crest CKS-400 amplifier.

The sound system processing is fully DSP. Rosenbloom used two Rane RPM-26v digital multiprocessors for the job. He explains: "Using DSP allows me greater control. I can sit in the middle of the dance floor with a laptop computer and easily make system adjustments. Everything is in the processor, driver alignment, EQ, crossover, and limiting. When I'm done, I put in a code and remove the computer. This ensures that curious fingers stay away from my settings."

The equipment selection and layout for the DJ booth was determined with input from the club's DJs. Many veteran DJs like the feel of a rotary mixer, so Rosenbloom installed a Rane MP 2016. An XP 2016 external processor was added for even more control. Two D.A.S. Audio DS-8 speaker systems, powered by a Crown CE-1000 amplifier serve as monitors in the DJ position. Other booth equipment includes two Technics SL-1200MKII turntables, two Pioneer CDJ-100s CD players, and a Denon DN-2500 CD player, as well as all of the lighting and video controls. Two Middle Atlantic equipment racks in the rear of booth house the amps and processing gear.

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Dear Frank,
Don't think you are strange or unique. Many people have this fear, including many famous and successful people in the public eye. Recently, one of the most notable has been Barbra Streisand. Here is a woman with one of the best voices in the world but who has a fear of performing for adoring fans who would do anything for her. Throughout history, many very successful people have had this or similar challenges.

Fear is a mental challenge and should be dealt with mentally, not with drugs or alcohol. You should train your mind through visualization and positive reinforcement. For example, concentrate on how good you really are. Your clients believe so, to the extent of paying you a great deal of money for your services. Think about your love and enjoyment of this business. You're in business doing something that others only dream about getting paid to do. Visualize the guests enjoying your music and appreciating your comments and instructions. The guests truly want to have a good time, even if they appear to be noncommittal. No one goes to a club or party wanting not to enjoy her/himself.

Much fear comes from not being completely prepared. When you're prepared, your mind analyzes situations confidently. Keep rehearsing and practicing your techniques and talking bits. Some DJs, after being in the business for awhile, never rehearse again!

Use these strategies and you can over come these fears.

DJ Waldo

Q

Dear Waldo,
I demand monthly meetings with all my DJs, but it is getting difficult to get them all to attend. How can I get better attendance?

T.C.

A

Dear T.C.
I'm assuming, from your question, that these meetings are not very productive. You may need to focus on building a "team" of DJs. Look at yourself as a coach rather than a boss.
Build your team members' self-esteem by recognizing their achievements. Don't talk down to them. Take an interest in their personal lives. Do they like fishing, play tennis, or coin collecting? Do they have kids? What are their names?
At the meetings, don't just impose your agenda—ask for opinions. Don't use confrontational questions like, "Does anyone have a problem with this?" or "Do we need to address this?" That sets up an opposing view and does not help build a team feeling. When you get advice don't ignore it. If you don't intend to use the advice, explain why. This way, the next idea from that person may be more useful.
When giving a message to your team, ask them for specific feedback. You'll seldom get a response from a question like "Does everyone understand this?" Don't assume—clarify.
Avoid using fear to get results. Your employee's objective then becomes "relief from fear," rather than your positive team goal.
You may have gotten into this business because you disliked your previous boss. Don't become the same kind of supervisor yourself.

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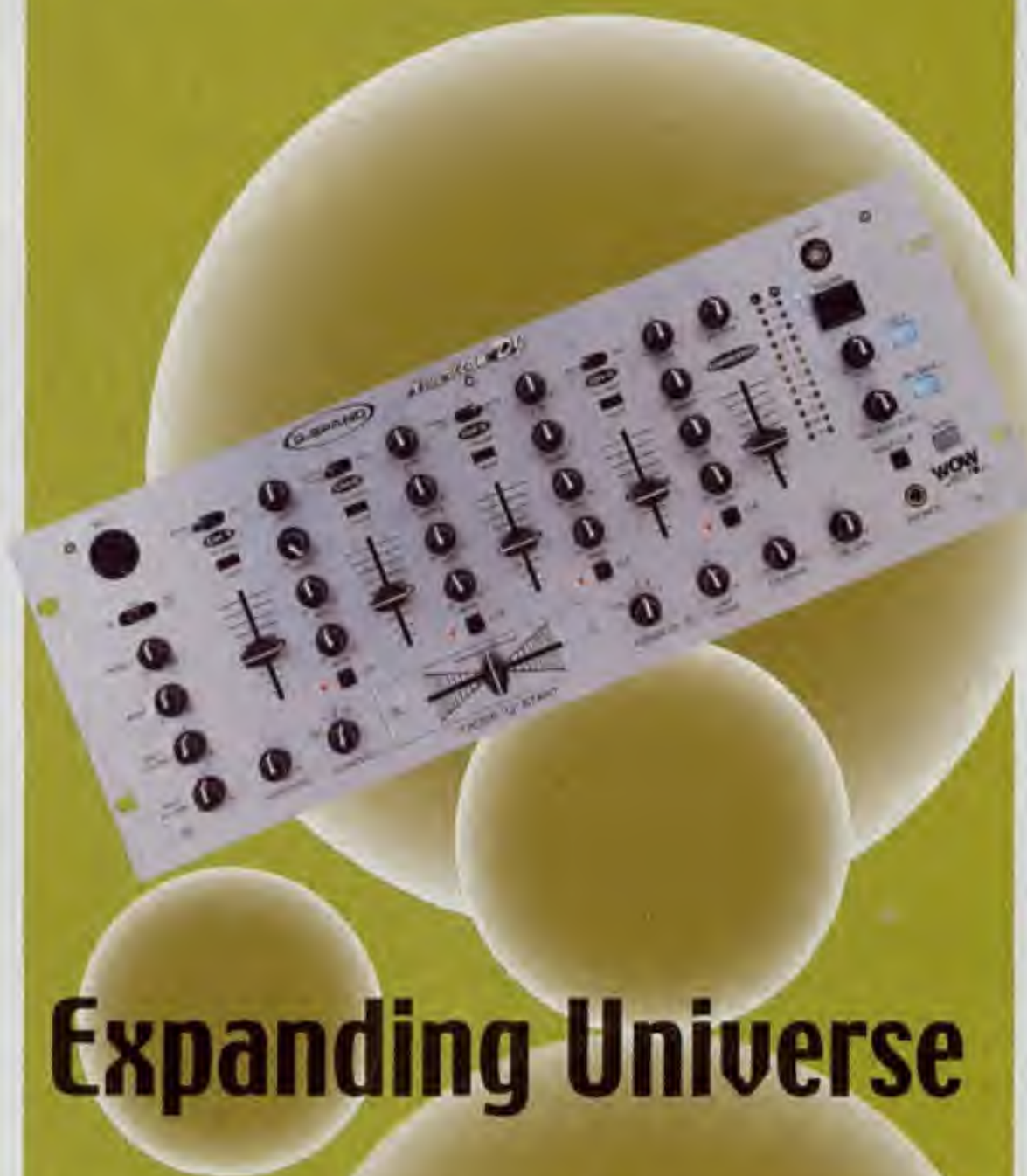

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Mobile Kaleidoscopes

The new ***Color Wash 575*** and ***250*** from Elation Professional have what you need for just about any color projection situation. Both DMX-compatible units, they both feature an innovative moving yoke. Unlike traditional intelligent lights, in which only the mirror moves, the Color Wash yoke provides broader coverage and will drench the entire room with an infinite number of brilliant colors. The units also feature a high-tech, CMY color mixing system. By varying the amount of each filter from 0 to 100%, a continuous range of colors can be achieved. Both the Color Wash 575 and 250 include 16 control channels, 4 dichroic color filters plus white, and 32K and 56K color correction UV filters. User-friendly features interfaces include: a 4-digit L.E.D display; readouts on lamp useage, temperature, DMX values and other variables; built-in self-test mode for all effects; remote lamp on/off; and addressing, special functions setting, and effects calibration via L.E.D. menu panel. MSRPs: Color Wash 575 - $5,399.95; Color Wash 250 - $3,299.95.

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Gaining a Finer Focus

Stanton Magnetics has introduced the **SK-2F LTD ED**, an upgraded version of the SK-2F pro DJ mixer. It includes the latest generation of the Stanton's digital optical crossfader, the Focus Fader V2.0, along with the OS2 optical scratch switch. You can adjust the fader curve to accommodate any style of turntable artistry, from a smooth fade to a razor sharp cut-off for precise scratching. An array of optical sensors and microprocessor control eliminate bleeding and static Stanton backs up the Focus Fader V2.0 with a limited lifetime warranty. The OS2 is the first phono/line switch to use a fader as the user interface. This allows you to use the same hand/wrist movement for this switch and the crossfader. The SK-2F LTD ED has 2 line and 2 phono inputs, a choice of balanced 1/4" TRS or unbalanced RCA master outputs, and 1 1/4" mic input. The channels and mic have high, mid and low tone controls. It measures 12.375" x 10.25" x 3.5". MSRP: $799

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Star Power

New from Gemini is an affordable line of lighting products designed with the mobile entertainer in mind. Northstar is a new white moonflower. This static white light effect has a fixed mirror reflector and high-quality optics. Gemstar is a new multi-colored moonflower. It features a rotating multi-colored mirror reflector with 3-way switchable action: static, rotation with or without sound activation. Another white moonflower, Brightstar also has the rotating mirror reflector with 3-way action. And finally, Moonstar is a new slow turning white moonflower effect. Its slowly rotating mirror reflector also offers superior optics. Each of these packages includes one 12v/100W (EVA) bulb and is available in 115v or 230v versions. MSRPs: Northstar - $49.95; Moonstar - $59.95; Brightstar - $79.95; Gem Star - $99.95

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The SoundTimes
Volume 1, No1

B-52 BOMBERS WAGE WAR AGAINST WEAK BASS!

B-52's Compact And Powerful New Weapons

B-52 pro-audio has added two models of band-pass subwoofers to their already impressive arsenal. These new weapons allow mobile infantry and B-52 allies to add powerful 18" subwoofers to their sound systems without adding amplifiers and crossovers to the audio system.

The B-52 subwoofers are loaded from within the cabinet, which protects them from physical damage inherent in taking to the battlefields. A 3/4" thick plexi-glass window offers visual contact with the 18" cast-framed subwoofer(s) when engaging the enemy.

B-52 offers both single and dual 18" band-pass models. DJ Shorte of Pittsburg, PA. calls his B-52 BP-18 subwoofer "a mobile DJ's dream ... the B-52 band-pass sub let me drop seriously tight bass without adding another amp and x-over to my system." When asked about their size DJ Jam of Los Angeles explained "that not only are these subs extremely compact, but they're built like tanks."

In the war against weak bass, the new B-52 band-pass weapons are compact, powerful and built for the battlefields.

A Common Weapon: Uncommon Power And Force

The B-52 SR-18S is one of the most commonly used weapons in the war against weak bass. The SR-18S is powerful, has deep tight bass and is extremely cost effective.

What makes the SR-18S different from the enemies' weapons is its specially designed 18" subwoofer. The B-52 18-180S is a dedicated subwoofer that offers tremendous power handling and will only play low frequencies even when connected to a full-range signal.

There is nothing worse than having your subwoofer fail in the midst of a heated battle against weak bass. That's why the B-52 18-180S utilizes a virtually fire retardant 3" polyamide voice coil, a cast aluminum frame and a 180 ounce magnet structure.

B-52 SH-18X Folded Horn Subwoofer Leads Attack

The SH-18X folded-horn subwoofer has weak bass running for the hills. The unique folded-horn design provides long throw, allowing the low frequencies to reach a far greater distance than any of the enemies' weapons.

Reports from the battlefields indicate that even when standing 80 feet away from the B-52 SH-18X, it still feels like you are being hit by a nuclear blast.

B-52's main competitor uses a 18" subwoofer with a 3" voice coil subwoofer on their most popular weapon, which results in weak bass, while the B-52 SH-18X utilizes a powerful, 4" polyamide voice coil. When comparing sound, *Music Magic Entertainment*'s Daniel Sherwood, of Bremerton, WA. explains that "instead of the blap, blap, blap I was used to from my old subs, B-52 finally gave me a true deep, tight thump that I always wanted... my B-52 subs attacked that really deep stuff and spit back into the crowd like I just could not believe. My old subs just couldn't take it, they would puke, clip and sound like crap but the B-52 subs seemed to want more".

B-52 Now Recruiting

B-52 Pro-Audio invites all mobile entertainers, club owners and bass addicts to join in the war against weak bass. To enhance your arsenal contact your local dealer or B-52 headquarters at 800-344-4ETI. You can also check out our website at B-52PRO.com or e-mail us at eticorp@earthlink.net

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Late Braking News

Just as Mobile Beat was about to go to press, we received news about a new development in CD player technology from Pioneer New Media Technologies. Set to be available in stores this July, the CDJ-1000 is the next step in the vinyl-ization of CDs. Featuring an extra-large jog dial and authentic vinyl emulation functions—scratch, cue, brake and release, this unit gives DJs another tool with which to create the hottest CD mixes possible. It has internal and removable memory (using MMC card technology) that allow you to save cue, loop, wave and CD information. The WAVE display reads every track on the CD and displays the corresponding sound level in a graphical format, enabling you to cue up a track just like you would with vinyl. You can also zoom in for greater resolution. Other features include: instant reverse; seamless loop with in and out adjust; hot cue (3 cue points per CD on any track); linear tempo slider with reset button; ±6, 10, 16 and also 24%; 16-second shock-proof memory and anti-vibration construction; BPM counter; "legato link" for a more vinyl-like sound; and digital output. MSRP: $1,299

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The BMW of Speakers

By Jammin' Jim Kerins

Achtung! Observe the processor-controlled powered portable PA from KS

The summer was great, filled with fun, overpriced gigs, suntanned girls and days wallowed away cruising around on my retro Harley. Now it's time to buckle down. School will be back in session before you know it and I need a hi-tech thumpin' sound system to supply sufficient teenage gyration motivation at my upcoming high school dances. What will I use? I have several very fine sound systems in the warehouse (a.k.a., garage). But my systems all seem a little, well.... boooorrrring! Just like food, cars and women, we all need a little change—and I got mine.

To the Beat-phone!

One quick call to *Mobile Beat* world headquarters and I learned they had just received a tippy-top of the line sound system, called SAT, from German manufacturer, KS. This speaker set lists at $7,340 (MSRP, with a one-year warranty) making it one of the most expensive units I have ever tested. Unfortunately, because of my checkered past, they did not want to let me have it. So why should it matter to them that I have either blown up, lost, or had stolen at least five different review items? Who's counting? After lots of begging and finally a credit card imprint, I was able to load the three techno boxes into rock van #1.

Teutonic Technology

By the time I got back to my testing ranch, I was salivating more than Pavlov's dogs. The system is so new to America that the manual provided with the package pointed out such interesting facts as: "eine wesentliche Rolle bei der." Yes, the whole manual was printed in German—and I barely have command of the English language. After finding out that translators cost $100 per hour, I called the factory and they quickly sent me an English version. Rest assured that U.S. retail models will certainly have English version manuals.

That little communication glitch aside, I learned that KS is one of the largest speaker manufacturers in Germany, renowned for their professional studio monitor speakers. They have many permanent installations at theaters and arenas throughout Europe. The list of top touring artists who use KS concert systems is long and well respected. The SAT system that I had the privilege of abusing is just one system in a product line ranging from $5,000 to $50,000. These boys don't mess around with greasy kid's stuff.

Big guns

The package is a sharp, three-piece powerhouse. Most of the dynamic range is handled by a pair of satellite speakers sporting 10" woofers and 1" horns. They handle 200 watts of power with an extended frequency range to 18,000 Hz. These sonic powerhouses measure a minuscule 17" x 17" x 13" and weigh

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PLX 2402	425W	700W	1200W
PLX 3002	550W	900W	1500W
PLX 3402	700W	1100W	1700W

8Ω: 20 Hz–20 kHz, 0.03% THD 4Ω: 20 Hz–20 kHz, 0.05% THD
2Ω: 1 kHz, 1% THD

QSC™ AUDIO

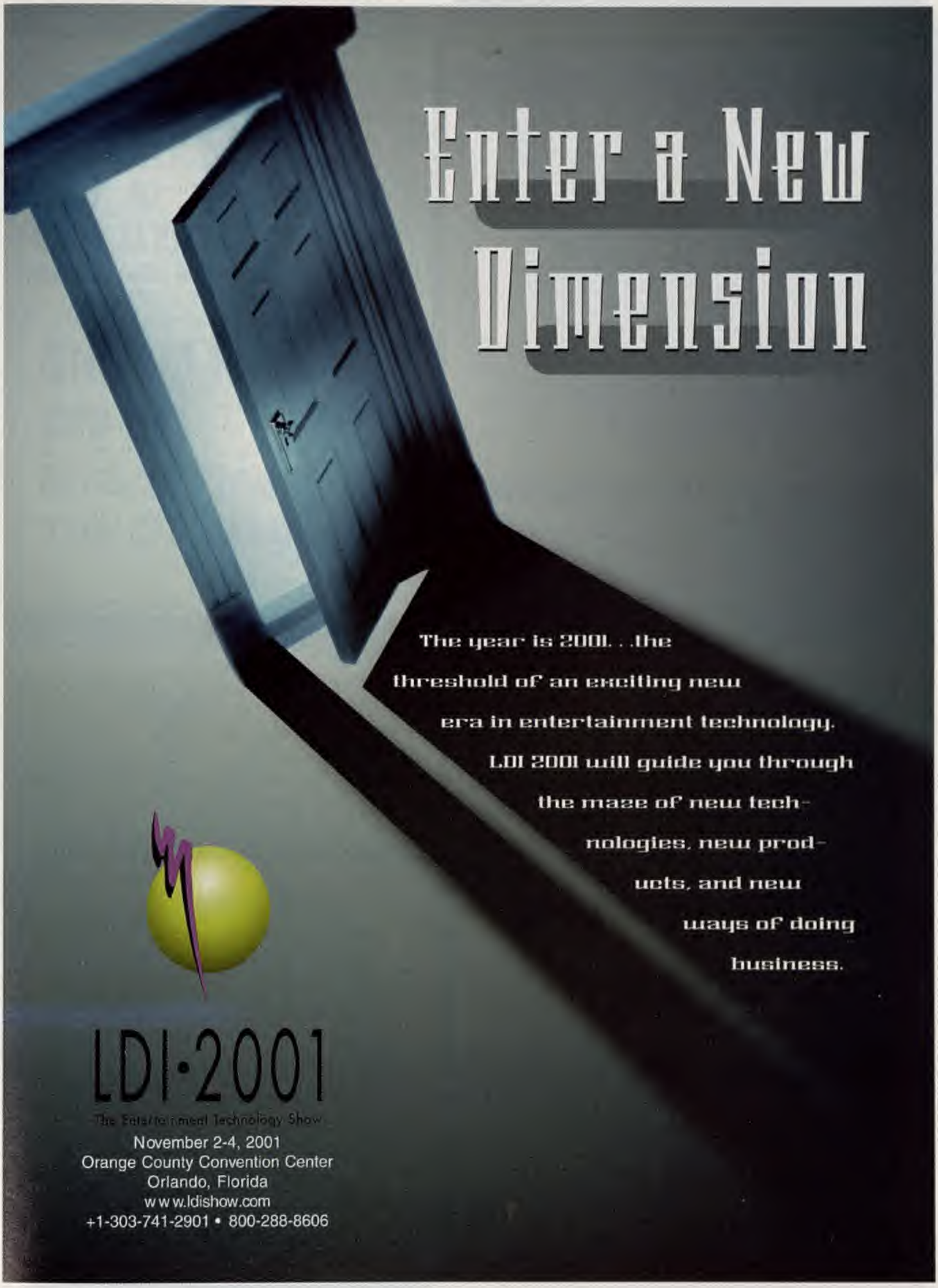
a back-saving 36 pounds. They're built in wedge form, and can be used as floor monitors (handy for karaoke applications). All cabinets are constructed of dense multi-layer plywood, beautifully finished in carpet covering, with attractive foam speaker grilles and really manly metal handles.

The absolute heart, brains and muscle of the package is the powered subwoofer. This is no ordinary powered speaker. This cabinet is a cubic 23" x 23" x 23" and 110 pounds, by my calculations. It's heavy (as was the Bismarck, and that was fairly devastating) and crammed full of Germany's best kept secrets since the Enigma machine. First, low frequencies are generated by a single 18" speaker. Powering all of the system's speakers are three independent fan-cooled amplifiers, 1000 watts for bass, and 250 watts for the satellite speakers. Custom-built internal processors control all functions. An efficient electronic crossover and limiter circuit keeps the cabinets from spraying speaker cone paper onto happy dancers. Another electronic wonderment is the SAT's amazingly flat speaker response. (Flatter is better.) Speaker impedance, EQ, and phase correction are all part of the SAT's electronic tour de force. Still, with all this amazing technology in a shockingly small package, I was hesitant to believe that this system could perform at all my varied venues, but we'll see.

Connection junction, what's your function?

You do not tie together a world-class system with cheesy little connections. Only the most modern and reliable connectors are used. KS likes to call this system "plug in and play," not "plug in and pray," as with my home computer. The subwoofer's back amplifier panel is well laid out and an absolute breeze to interface with your system. Inputs are professional male and female XLR. Satellite speaker connections are made with superior Speakon connectors. Connect the standard removable power cord to your mixer and you're in business. You can keep

Continued on pg 36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removable power cord to your mixer and you're in business. You can keep an eye on power output with the SAT's limiter lights, and dial in the perfect chest-pounding EQ curve with the adjustable position control for bass flat, cut or boost.

To the Autobahn!

Well, we have ascertained that Germans spend more time in science class than at comedy clubs, but will that translate into a superior product? I tested the SAT in three different venues to judge the overall performance of the system: first, outdoors (to annoy my neighbors, who still can't figure out just what it is I do); second, at a high school dance fully laden with plenty of energetic, hormone surging yoots; and finally, at a standard wedding reception, attended by 350 people in an acoustically dead room.

The only minor downside to this system is the bulk of the subwoofer. But, when you consider all that it does, you quickly forgive the extra mass. As the manufacturer claims, it is truly plug in and play. Apply power, connect speakers and mixer, and you're ready to entertain a great deal of enthusiastic partygoers.

At my house, outside in the fresh spring air, the system sounded simply incredible. I was concerned that a single sub might be less than adequate. To my sonic surprise, not only did it move a lot of air (big thump), it had an amazing musical quality. Its fundamental low tones are simply acoustically incredible. The stereo image had breath-taking clarity. You will hear things in the music you may have never heard before. I have tested many sound systems, and this is one of the rare packages that could reproduce the full audio spectrum at a room-filling 129 dB. That, my friend, is why this system does not cost 500 bucks.

In all of the tests, I pushed the speakers to their limits; they consistently produced studio-quality sound at concert volume levels. This was achieved without any distortion or system failure, even after many hours at extreme volume levels. The system looks great, sounds awesome, and will amaze friends and family. Even after a full night of totally punishing output, the amplifier barely got warm. This mighty German PA conquered every test venue.

BMWs are excellent...if you can afford one

Due to the high price of admission, this package certainly will not be for the casual DJ. However, if you are a multiple system operator, or a DJ with great attention to detail, demanding the very best in audio reproduction, reliability, and portability, this may be a very sensible long-term investment. You only go around once. Certainly, most customers could give a rats butt about whether your speaker system is a Ford Pinto, or Z3 as long as you're playing their favorite dance mix. But there are always more subtle reasons for taking advantage of the very best in cutting-edge technology. Not to mention the simplicity, mobility and ease-of-use of in a modern package such as the SAT.

As this is a new product in the American marketplace, its long-term cost of ownership, and serviceability is still unknown. I can attest to the quality construction and attention to detail; time will tell if the system will have long-term reliability, and if service is easy to come by. Given the company's reputation it should be a pretty good bet in these regards. Unlike Daimlers' American stepchild, Chrysler, there is no need for rebates with these babies. Until next time, Jam on.

Contact info: US distributor: Daito Corp., USA, 1060 Cephas Drive., Suite 1060, Clearwater, FL, 33765-2107, (407) 339-7799; manufacturer: KS Beschallungstechnik GmbH, Westendstrabe, D-67310 Hettenleidelheim, Germany, phone: 06351/44088, fax: 06531/8355.

For questions, comments, and cheesy pick up lines, e-mail Jim at jamsound@aol.com.

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SCOOPS

MOVE, YOU'RE SURROUNDED

By Jammin' Jim

Q: (Motioning in a circular fashion) How did the DJ do that?
A: With Gemini's SP-1 Circle Surround Processor with subwoofer, of course.

Go figure

Your home theater surround sound system has gone through five major upgrades in the last seven years, yet you are still stuck with plain old stereo when it comes to your "professional sound system." Is this just an evil plot by Dolby Corp. to keep us buying more electronic toys for the house? Well, the truth is that with the explosion of multimedia, digital sound, and the general sensory overload that we Americans have become accustomed to, our clients expect us to keep up. So from my soapbox here today, I'd like to introduce you to surround sound for the traveling DJ professional. It all centers on Gemini's professional surround sound unit, the SP-1, which appears to be a very versatile and adaptable unit for enhancing and expanding your sound.

Popcorn anyone?

Connectors on the back panel are straightforward and easy to figure out and of pro quality. Amplifier and mixer connections are made with balanced XLR plugs: two inputs and 5 outputs—L & R rear, L & R front, and sub. It has a removable power cord, a nice feature, because, as we all know, wall warts are evil. All speaker level controls are well labeled and easily accessible from the faceplate. The unit also has a rear effect control and a nice big master volume knob.

The system, when used to its full potential, requires five channels of amplifier power. (Certainly, Jammin' Jim has many amplifiers on loan that will be abused for this test.) After 15 minutes of connecting 2.5 amplifiers, and setting up four speakers with a sub, I was ready for action. If I added a big screen TV, I'd be able to open an illegal movie theater.

Not just butter and salt

Other processors that I have looked at in the past seemed to have either too much flash, or not enough gas. They forced you into some sort of elaborate, rigid setup or lacked adjustability and/or ease of use. Right out of the box, I liked the looks of this package. The processor takes up one rack space, and is constructed of silver alloy with black knobs and cool red metal controls. The overall appearance is that of a reverse-engineered alien device, but I don't want to start rumors that will end up on the Internet. The practical side of this unit is that you can simply use two speakers and a sub for your typical DJ application. Or go ahead and shoot the works and break out the big five-speaker surround system. Perhaps this is your ticket to that hard-to-crack rave market (and that's not a reference to after-dinner mints that they serve at those parties, duuude).

Go configure

The system allows four audio configurations. All setups can include electronic crossover sub output with variable bass boost and bass enhancer control. Your soundfield options are stereo with two speakers, or four speakers in stereo.

Additionally, four speakers can be switched to have the stereo image set up diagonally, which is useful in large rooms. This is very helpful when doing those old sock hop dances where Mary on the east side of the room would typically only hear Elvis singing, while Ralph on the west side would only hear the low-fidelity guitar solo.

All that terrestrial tech stuff aside, here is where the real alien technology comes in. Gemini claims that when you set the system to circle surround, the system takes a typical stereo signal (as found on just about every CD you own) and applies a 3-D surround sound effect. We'll see about that.

Round and round

To see just how close this unit comes to its claims, I connected the whole shooting match, and ran through the different configurations. To help you make sure everything is connected correctly, the SP-1 has a test button that sends white noise to all the stereo speakers. This is good for adjusting the level controls that are right at your fingertips. Because of the balanced inputs and outputs, the system has a really low noise floor (for those of you in Far Rockaway, that means very little

hiss). The first setting, two-channel stereo, sounds like you'd expect, with the added bonus of subwoofer control. This is handy for dialing in the system. The bass enhancer gives a 6dB boost at 40Hz, which is right in the "rattle-your-molars-loose" zone. This configuration works really well, and gives you plenty of control for your now upgraded set up.

Obviously, the real reason to buy a unit like this is for its super cool surround features, so let's cut to the chase. In four-channel surround, you become immersed in stereo sound—very nightclubish. A twist of the knob, and now you switch the stereo image from left/right to diagonal. This setting will work especially well in larger venues.

The "I-have-to-have-it-today" feature is the circle surround setting. This takes regular stereo input, and encodes the rear speakers with full bandwidth signal-processed information to create a 3-D image. This is similar in frequency response to the newer versions of Dolby Surround Sound processing. When engaged, this creates a fascinating 3-D image which lends itself to making dance music sound better.

By adjusting the rear effect control you can tailor the amount of electronic processing you desire. I found that this required careful adjustment and is dependent on many variables such as room size, acoustics, speakers, etc. The sound is particularly good for electronic dance music, and would be great for big high school dances or high-paying jobs. Unlike earlier surround processors, this one sounds good, with no cheesy overtones.

Mom, can I have it—please?!

Overall this is a solid piece of gear, and has all the Jammin' Jim-approved connections and features. All functions worked as advertised, and could be easily integrated into any system. The SP-1 is simple to use, and lends itself to tweaking, if you a tweaker. If you do lots of high school dances or just like the idea of creating a really cool sound environment, this is worth checking out. The Gemini SP-1 comes with a one-year warranty and retails for $379.95.

Send questions, comments, or requests for Jim's favorite wholesale popcorn supplier Web sites to Jamsound@aol.com.

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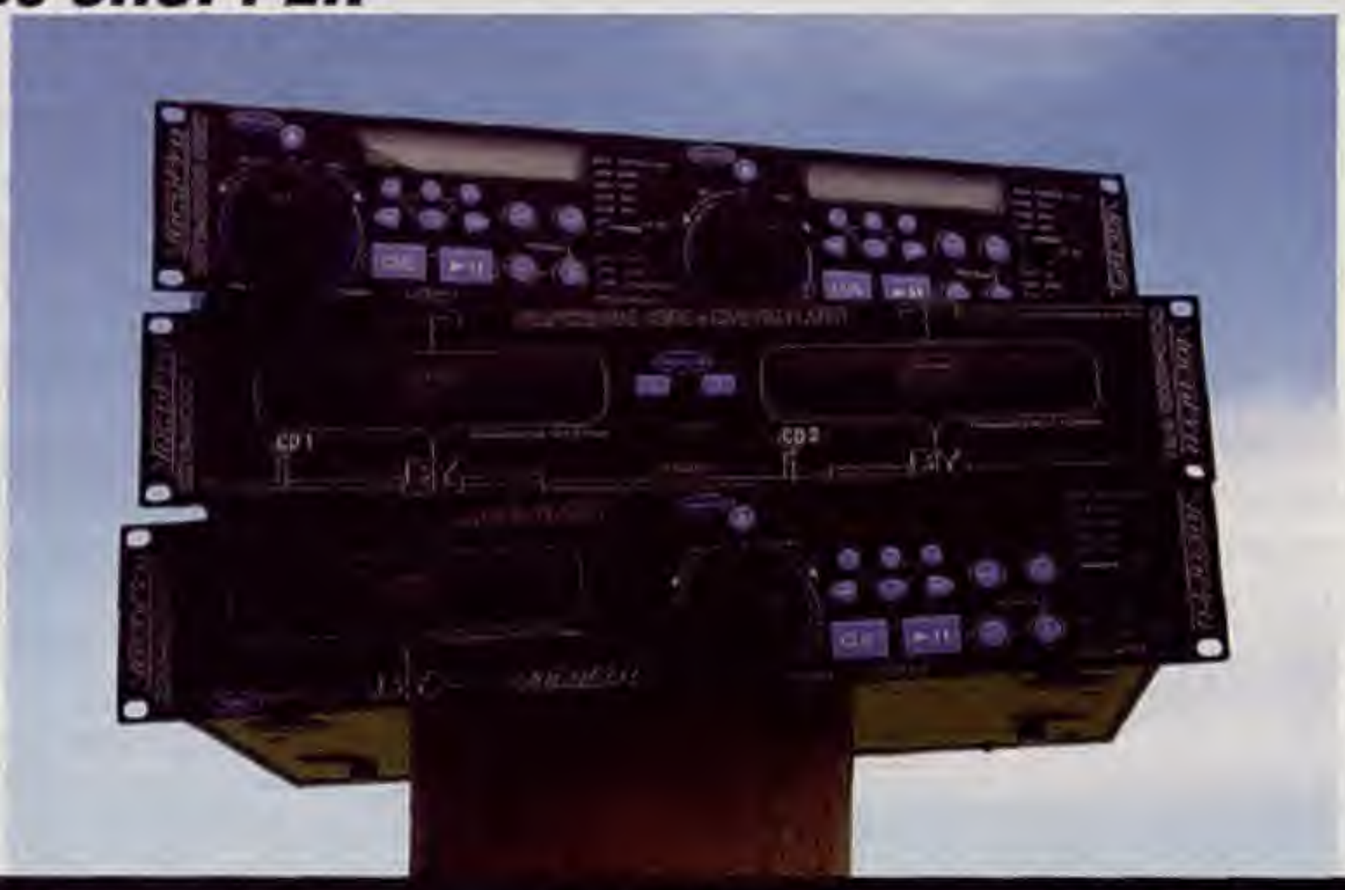

Song and Dance Team

By R.A. Lindquist

From karaoke garage party to prom mixmaster in the same day.

Three issues ago, we began looking outside the typical DJ/KJ system design box at ways to build rigs that allow the ultimate in cash generating potential. One thing we have discovered is, that with the financial upside, comes some degree of compromise. For example, last time (MB #67: "Rack Up Extra Cash") we discussed some ways in which three audio mixing components (the Numark RM6, Gem Sound MSM-25, and Gemini KM-130) could be used in separately or in combination to build a DJ rig that could also handle small PA gigs.

While each has its merits in the world of audio control, none were conceived with fancy track to track mixing in mind. While that may take them off the wish list of many remix producers, we still find that most mobile entertainers look first at ease of operation, reliability and versatility. On the other hand, what about those occasions, such as high school jobs, where your best mix moves are expected? This issue's project system can be customized based on what's coming next on your booking calendar.

Thinking through the box

The heart and brain of this system is the Yamaha EMX620 powered mixer. We selected this unit based on positive past experience and the fact that it's a bang-for-the-buck champ. The EMX620 has six inputs which will accept everything from microphones (up to 4) to line level devices (CDPs) and musical instruments. Inputs 1-4 are Hi-Z and Lo-Z for use with microphones. They also accept line level sources by engaging a pad switch. These are 1/4" TRS phone plug inputs, so you'll need to supply your own RCA to TRS patch cord(s).

As for getting on the amp's mixing buss, you can write your own ticket. If your music source is a typical DJ dual CDP, you're best bet is to patch into inputs five and six. These are line-level, unbalanced channels, each offering two inputs so that your stereo channels are properly matched to the amp's mono capabilities. We tested that theory with a few tracks from Sgt. Pepper's and found everything audibly intact.

If you need the enhanced mix capability of an actual DJ mixer, the tape input will happily accept two RCA phono plugs coming right from the outputs. In keeping with the modular theme of this rig, one of the CD/mixer combos such as the American DJ PRO-DJ2/Sys, Gemini's Disc-O-Mix 2.0, Pioneer DJ-Box-1, or the all-in-one Numark CD-Mix-Station would make a handy compliment. Plus, you still have four mic inputs.

The built-in power amp offers a maximum output of 200 watts into 4 ohms or 135 watts into 8 ohms. A limiter is provided to prevent distortion and speaker damage.

Therefore, you can run the system to the max without a problem.

Outputs are provided for two speakers, a powered monitor, headphone and tape or MD recorders. The two main speaker outs are designed for 8 to 16 ohms. If you want to daisy chain two 8-ohm speakers (for a 4-ohm load) use just one of the outputs. For those events where 200 watts will get you little more than looks of total disgust, there's a main output that will pipe the signal to external amps and a speaker system. Seven bands of EQ follow the main output so that you can tune out evil frequencies.

On the list of bells is a digital effects processor which supplies three levels of very life-like reverb. Whistles include an external effects in/out for patching in processors and other enhancers.

Delivering the punch

Now that we have established the fact that we have plenty of options for any size venue or event, we'll put the external amps and mixers aside and concentrate on the simple task of preparing for a small (75 to 150-person) karaoke party. The EMX620 has all the punch we need for small-medium venues. We've tried this powered mixer with a variety of two-way speaker systems in the past and achieved good results. This time, we decided to use the AS108 system that Yamaha matches to the EMX620. It is made up of compact 2-way boxes with 8" long throw woofers and 1" compression horns. Yamaha says they'll top-end at 240 watts (140 watts program), staying right between 55Hz and 20kHz all the way. They weigh just 27 pounds and measure a svelte 17"x 10" x 13" (approx. HxWxD). For go-anywhere ruggedness, they're covered with a black ACX Dura-finish, similar to the Rhino liner in the bed of the official Mobile Beat test truck. This is real tough stuff.

The Big Pause is history

With amp and speakers at the ready, it's time to select a sound source. As we're starting off with a karaoke gig, it only makes sense that we choose something bred for the sport of sing-along. The brand becoming more and more synonymous with karaoke is VocoPro. This company has been quietly branching out beyond KJs, with face time on TV shows such as Hollywood Squares and Wheel of Fortune. VocoPro's latest innovation is, however, very DJ/KJ specific.

Meet the **VocoPro8000 CDG&** **VocoPro400 CDG**. This is a single CD/CDG player that is so easy to use you'll have to bring along some fake sweat to convince your audience you're actually working. The CDG4000 swallows up a CD faster than Shamu gobbles up a herring. Blink twice and the disc is ready for your track selection. Skip buttons facilitate fast track selection. You can skip through one track at a time or jump ten with single bound.

What's really cool, however, is that once your track is picked, it automatically plays through the "video only" title and key info and parks right at the first tinkle of music. Now, when you introduce a singer, the music starts when you want it to. No more blank stares from the audience as the singer waits for the music to start. This machine goes a long way toward helping you tighten up your shows, especially if you work alone.

In addition to being possibly the best professional karaoke CDG player on the planet, the 4000CDG offers up a comfortable helping of good basic DJ features. A shuttle/jog wheel facilitates pinpoint cueing and a pitch control is provided for beat mixing and key changing. About the only feature that disappoints is "looping." On the upside, it's very easy to use, simply push once for the intro point and push

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again for the exit point. However, when the loop replays, there's a hole between the two points you could ride a bike through. The feature may have some value (like replaying an entire song beginning to end), but not for setting up a usable dance loop. All the other features, pitch, pitch bend, etc., work as expected. The 4000CDG's shock-worthiness is on par with most other "non-buffer" units. A good jolt will cause a skip, but as this is first and foremost a karaoke tool that should never be a concern.

Should your emphasis be more on the DJ side of the equation, VocoPro offers the same technology in a dual transport design known as the 8000CDG. The size and design of both units is on par with current contemporary standards. The 8000 has all the same pros (and that looping feature) as the 4000CDG, with one additional curiosity. It has dual video outputs. If you are using a single video monitor, you either have to use some sort of video switcher, or be restricted to using just one of the transports, in which case a 4000CDG would do just fine. On the Denon dual CDG players of four or five years ago, video was combined to a single output so that the KJ could load one player while the other was playing. No can do with this VocoPro unit.

Stealth Monitoring

With more and more emphasis being put on the singer's performance as opposed to the technological tools of the KJ, we selected one of VocoPro's **LCD-V5** monitors to use with our project system. This is one of those items you look at the first time and think, "This can't possibly work." But it does. The screen measures 5.25 inches diagonally and is sufficiently bright for indoor use. If you are working outside, you'll need a TV. The one challenge you may run into is where to put it. It's so small that it looks goofy on a typical video monitor stand. Our solution was a Radio Shack mic stand with boom and a clip mic holder. This allowed positioning the video monitor in good viewing proximity for the singer, yet kept it unpretentious. While the mic clip seemed to have a good grip on the monitor, we soon found it necessary to put secure it with a piece of gaffer's tape, as singers seem to want to adjust anything that looks adjustable.

For the singer's monitor, we went a bit gonzo, only because it was what we had in the house at the time. We borrowed an EV Sx100+ speaker from the matched pair we reviewed last year. The Galaxy amp has almost the same power rating as the Yamaha EMX620, so to say this was monitor overkill would be an understatement. A smaller powered monitor such as Mackie's SRM450, the DS-12A from DAS, or the JBL EON 10 G2 would have worked just fine, and added less bulk to the overall system.

Show to go

The whole system (assuming a sensible audio monitoring system is used) will fit easily in the trunk or back seat of most compacts. On-site set up consists of positioning the main speakers (stands recommended) and the monitors (A+V). Then just run the cables to the EMX620 and connect up the CDG4000. The whole thing took about seven minutes, even with the monitor overkill.

In operation, we found the Yamaha powered mixer and speakers to be quite sufficient. The amp is as quiet as stone post even when cranked and doesn't seem to mind being redlined to the limiter. For karaoke, the built-in reverb effects are perfect. They're not at all "echo-y," and you can dial in just the right amount. The speakers proved that size isn't everything. They have lots of crisp punch, all the way from the top to the bottom. These are not dance floor

Continued on pg94

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Problem People: Keeping the Peace

Don't fall into the trap of reacting in the way that the difficult person wants or expects.

By Rob Skwirut

"Whaddaya mean I godda write the song I wan down on the pad? Juss play the !@#$% thing!" the swaying man sputtered. "Thaz what y-your gettin' paid for, is'n it, pally? My song's a lot better than the !@#$% garbage you been blastin' all afternoon!" The dripping glass in his unsteady hand was hovering closer and closer to the mixer on top of the DJ's table. After the DJ patiently explained once more that there were a number of other requests ahead of his, the man cursed some more, mumbled something about being the bride's uncle, then staggered off toward the bar.

The reception continued without further difficulty. Having forgotten about the drunken uncle incident, the DJ was in the middle of a killer set. He was out on the dance floor, which was filled with smiling, laughing, sweaty people following some fun new dance moves he was demonstrating.

Suddenly there was a deafening thud! and pop! and then silence—except for the people shouting things like "What was that!" The DJ spun around and sprinted toward his equipment set-up. When he came around to where his extension cord should have been plugged into the wall, there stood the uncle. He had his drink in one hand, the orange cord dangling from the other, and a sly grin on his face. It took all the DJ's strength not to begin a strangulation.

(Based on a real situation observed by Mobile Beat assistant editor, Dan Walsh.)

Blessed are the peacemakers—really

Most of us have experienced the gloomy task of dealing with difficult people at a function for which we are the DJ. As service providers, there may be times when we encounter people who purposely try to stir up our feelings and "push our buttons." There may be any number of reasons: to make themselves feel powerful or important, to get what they want, or to release their own frustrations by inciting yours. Alcohol is also a major catalyst for changing the personalities of otherwise rational people. The trick is to avoid getting roped into what is, in essence, someone else's problem.

When a person becomes confrontational, it is easy to get caught up in the emotional avalanche, but remember that your response may breed more conflict. Keep your focus on the show and don't fall into the trap of reacting in the way that the difficult person wants or expects.

It's my party

In some cases the difficulty may be with the person who has actually hired you, or is paying you. With the difficult customer, let the person finish what he or she has to say and resist the temptation to make immediate excuses. After the person is finished venting, you can concentrate on the problem, not the frustration.

Here are some basic ideas for coping with an aggressive person:

Don't argue — He or she is probably stressed about something other than the fact that you haven't had a chance to play their request yet, or whatever the problem at hand seems to be. You must circumvent the theatrics and deal with the problem, without throwing away your show.

A DJ's Worst Nightmare

I'm the customer from hell...

The first thing I do is call all the DJs in my area, going down the lists in the classifieds and the phone book. Growing increasingly impatient as I listen to each dissertation on how they are better than all the rest, when I get to Ziggy's DJ Service, my only question is "What's your price?" Despite listening to all those DJs and promising to view the videos and other promotional items that they'll send me, I'll certainly choose the one with the lowest price.

If that ends up being you, I'll make sure that contacting you is the last thing on my party planning list, barely giving you one week's notice before the night of my event. I've booked the facility and the caterer well in advance, but I know I can leave the DJ for last because it really doesn't matter.

I'll rent the cheapest hall possible for the night. I don't care if the ceilings are too low, or that it reeks of cigarette smoke. I'll put the DJ's area in the corner of the room farthest away from the dance floor. I'll also have the kegs of beer placed immediately adjacent to this area. I'm not sure, but I think the room is on the second floor. Sorry, no elevator. Oh, and you'll have to drag your stuff through the busy kitchen too.

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Listen — It is important to really pay attention to what the difficult person is saying before commenting or deciding how to respond—as long as you are not being physically abused or attacked! Verbal or physical abuse should never be tolerated; you are within your rights to make a quick exit from a high risk situation.

De-stress — After the incident has passed, relax and forget about it. Regain your focus and think about the gig. Give yourself credit for staying cool. Don't take it personally or put yourself down. And finally, try to laugh. There's no better way to get yourself back into a positive frame of mind.

Reality DJing

A key point to keep in mind is that you will never be able to totally satisfy 100% of your audience 100% of the time. It is important to understand human behaviour: every person whom we deal with is unique, with their own likes and dislikes, behaviours and expectations.

The DJ Ruined My Wedding
(and the Venue Made Him Do It!)

By Richard McCoy

Understanding the balance of power is the key to reception success

Who is in control of the wedding reception? Is it the bride and groom, the venue manager, the wedding coordinator, the photographer or the DJ? It's a dilemma I've been confronted with many times. The answer to this question of authority can determine the success or failure of the event.

Who's the boss?

Put simply, the ultimate authority rests with the bride and groom. It is for their special day that everything is being arranged, and, quite often these days, they are the also the ones paying for everything. Many times, someone else (another family member perhaps, or a wedding coordinator) will be authorized to act on the couple's behalf, with the goal of relieving some of the wedding stress.

The vendors each have their own agendas and want to make sure they fulfill their obligations. They were selected for their knowledge and expertise in their specific areas. The problem arises when different authorities have conflicting responsibilities and ideas that are not balanced properly.

Killer venues

I have actually been restricted, prevented from accomplishing my responsibilities at a show because of the on-site situation. The staff would not allow me to do certain important parts of my show. Apparently they did not fit into their schedule or "style." Another difficulty that I've encountered is when the area designated for the DJ does not allow proper equipment set-up or access to the dance floor for interaction with the guests. As a result, the show suffers and the client is likely to blame the DJ.

The couple's perspective

For most people, hiring a DJ is a "blind" experience. They have very little understanding of what a DJ really does. As the expert, you are in a position to educate the client and gain their trust. How you handle this opportunity can have a great impact on the outcome of the reception.

A couple's previous experience with wedding receptions may be limited only to being a guest at someone else's wedding last year—or last week. They will analyze what they witnessed and often base their plans largely upon that experience. Magazine and Internet articles, wedding planning guides, and friends' experiences will also have an influence on their planning. This accumulation of data may include incorrect information as well as stories of bad experiences. Every couple expects their wedding day to be perfect. However, they may still not be aware of many potential problems.

Unfortunately, the facility has only one available outlet in the room, nowhere near your set-up. But that's your problem. I'm sure you can take care of it.

About two days before the party I will fax you the list of songs I promised you, giving you plenty of time to find any "unusual" requests. You should be aware that these songs can make or break the party. As luck would have it, these songs are also the most obscure, non-danceable songs anyone has ever heard.

I'll be inviting an incredibly diverse group of friends and relatives, from college fraternity buddies to grandparents. My teenage nieces and nephews will bring their friends. Grandma will too. I'll allow all of these people full access to you to request whatever songs they want during my party.

I'm even inviting Aunt Harriet; you know—the one who wants to sing at every family gathering. She'll also be bringing her husband, Uncle Johnny. He really knows how to motivate a DJ by threatening him with non-payment if he doesn't play any Mario Lanza.

Since some of my grandparent's friends are hard of hearing, I'll seat them at the tables closest to your speakers. This way they can enjoy all the music that their teenage grandchildren will request. My college buddies will be seated furthest away. I'm sure they won't mind if the music isn't loud enough to reach them.

My most drunken college buddy will continuously insist that "In-A-Gadda-Da-Vida" be played at least 4 times during this occasion. Not the three-minute version, but "the whole album side, man." His table will then chant our fraternity song during the drum solo.

My sexy cousin Wendy will be on hand, all ready to slither up and fawn all over you. Her blood alcohol will hover just under the legal limit.

Unfortunately, the songs on the list I gave you a few days prior to the party are my personal favorites and are not what any of the guests would like to hear. I may dance by myself to a few of these, but more likely I'll simply just want to hear "some old favorites." Any party I throw must include these classic songs.

I'll ask you to announce the table numbers for the buffet line, knowing full well that as soon as the food is opened, there will be a stampede with no regard to table numbers. You can take a turn when all the guests are done, but Cousin Harold may not leave the line until all the food is gone. Sorry. It also makes sense to me to have the open bar next to the DJ area. There is a little spot on your left where I can place the garbage cans that we'll need after the food is done.

At the party's contracted ending time, I'll attempt to get some free overtime by reminding you how much food or drink you've had and that you appear

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The first question I always ask a bride is: "What are your expectations from the DJ?" From her answer I can determine her level of "DJ knowledge." Typical answers are "You just play some good music and get everyone dancing," or "I don't really know!" The more you can inform the bride and groom about wedding receptions and your own skills, the better the overall chances are for a successful event.

The view from the hall

Of course the venue's staff wants each wedding reception to proceed as arranged and without incident. Working closely with the hall's management team is always the best approach. They know what works best in their facility. Disagreements usually arise when the bride has arranged something with the management without informing you. The venue may also have rules that were not communicated ahead of time.

The banquet manager may expect the couple to give you important schedule or set-up information. This important step is then forgotten amidst other distractions and conflicts result.

Although good intentions lie behind most conflicts, they can sometimes be the result of bad previous experiences with substandard DJs. Not wanting a repeat of the bad reception, the management feels compelled to impose its own style and rules.

However, your performance is a key element in the event's success. If the venue prevents you from providing the entertainment indicated in your contract with the bride and groom, who will accept responsibility?

The best way to ensure a good working relationship with any venue is to visit with the management ahead of time and talk about how they run weddings and what your contributions will be. Establishing a line of communication will help you to do the best possible job and to avoid most conflicts.

Previewing a venue where you have not performed before is another way to avoid problems. You may learn that there is no elevator and you must carry your equipment up 4 flights of stairs. Consider staying away from those venues in which you've found it difficult to work, because of the physical demands or unreasonable restrictions of the management.

I have also prepared a list of requirements for my set-up that I provide to the venue management about 2 weeks before show date. It outlines my minimum set-up, access and electrical requirements, time and date info, and other pertinent information. If there are any issues that need to be addressed, they can be worked out long before the show date. Most venues are accommodating in this manner. If your requests are ignored, make sure to follow up with a phone call. However your relationship with the hall management pans out, your ultimate goal is to provide the bride and groom with the best possible wedding reception experience. Do whatever you have to do to make it happen in a professional manner.

Detrimental DJ Distractions

What type of restrictions can prevent you from doing your job properly? Here is a list of a few I've collected over the past 34 years.

SET-UP PROBLEMS:

1. Designated set-up area is too small.
2. Limited or obstructed access to dance floor, restricting interaction with guests.
3. Limited access to, or availability of power.
4. Restricted placement of speakers, resulting in poor sound quality, danger to guests, or equipment damage.
5. Dangerous cabling situations arising from numbers 3 and 4.
6. Dance area totally separate from dining area (i.e., in another room).
7. Difficult or restricted access to loading area.
8. Parking restrictions.
9. Set-up area different from pre-event arrangements.

PEOPLE PROBLEMS:

1. Management tells DJ how to perform.
2. Management attempts to select music.
3. Schedule changed without informing DJ.
4. Unnecessary delays (such as meal taking too long).
5. Venue fails to return calls.
6. Failure to understand the DJ's proper role in the event ("DJs just play music").
7. Management unwilling to compromise.

to be having a good time. If you decline, I will try to establish the price for another hour somewhere between $0 and half of what you want. I will remind you that you're already set up and how bad it would be for you to stop the party. We'll finally agree on a price. Afterwards, I'll grab your microphone and announce that you need more money for another hour and that I will be walking around with a hat to collect something from each table. I'll probably gather something like $33.50 in crumpled bills and dimes and offer it to you in front of the guests, who will cheer you on to accept this offering. It will already be 30 minutes into the overtime hour, so you'll accept.

At the conclusion of the overtime hour, I'll ask you if you'll take another $30 for another hour. My guests will still be going strong. If you decide you've had enough and begin to pack up, I'll turn on the facility's radio, which comes through the ceiling speakers, and we'll continue partying like before. As you're struggling to remove your last piece of gear, I'll mention that there were a dozen strong men you could have asked for help.

As I'm paying you the original balance, I'll ask if I may postdate the check by a week due to my other expenses for the party. You'll wearily agree and we'll shake hands. Finally, I'll mention that this party was such a great success that I'd like to make it an annual affair and that you will be my first choice as a DJ.

Wake up—it's only a dream...or is it?

Did any of this sound familiar? While not everything happened at a single event, all of these things have happened to me during the years. Being a DJ has been quite an opportunity to meet people with a variety of interesting quirks.

Rest assured that no DJs were harmed in the writing of this article. In fact, I'm thinking of creating a new organization called PETDJ—People for the Ethical Treatment of DJs.

What can you do? Experience is the greatest teacher. Get music lists early to find obscure requests. Politely insist that older guests not be near the speakers. Inform the client that a widely diverse group of people may not be the best idea for a single party. Try to optimize your position in the room, while not disrupting the flow of the guests or wait staff. Write any overtime policies into your contracts ahead of time instead of having to decide at that moment. And so on...

— Mark Johnson

To be the best, you've got to start with the best.

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COVER STORY

Accessing Your Client's Memory: Computer Savvy Sales

Disc-shaped business cards can really drive home your point

Planning a special occasion can be an overwhelming task. Try to put yourself in the shoes of someone who is suddenly thrust into the position of event planner, with no experience. This person must plan a special day without the benefit of expertise, education or extensive rehearsal. This is a picture of your potential customer.

If she's a bride, for example, there she is at a local banquet facility scanning the list of vendors, piles of business cards and brochures before her. But one thing catches her eye: a CD-ROM business card—the CD-ROM from your DJ company. That's the first thing to go into her bag. You can bet the CD-ROM is the first thing she'll examine when she starts evaluating the mountain of bridal information she has accumulated. What she doesn't realize (and doesn't need to) is what went into creating that CD-ROM.

High-tech sales tool

For those who may not know, a CD-ROM looks, feels and tastes just like a music CD. But, instead of just music, it's got information that a computer uses to display whatever goodies the creator put on it. It can contain spoken words, graphics, video—just about anything that you can see or hear on your computer.

As computers become more prevalent in people's lives, exposure to CD-ROM technology is becoming commonplace. Since an ever-increasing number of folks own or have access to computers, it makes sense to market something to them directly. It can be surmised that the people with computers tend to be better educated and have more money, thus, they can pay more for a DJ, too. Even the snazziest business card is still just an inert piece of paper. Letting an interactive CD-ROM do some of your selling for you makes a lot of sense.

Building a better business card

Essentially there are two major ways to arrive at a finished CD-ROM project. One is to pay someone to do it for you; the other is to do it yourself. This article focuses on some tips for do-it-yourselfers.

Virtually any computer with a CD recorder can be used to create a CD-ROM. Blank CDs for CD-ROMs come in three major formats: standard, which hold either 650 or 700Mb of

information; 8 cm "minis" which hold 185Mb; and business card sized, which hold about 51Mb of information. The nice thing about the business card CDs is that they look especially inviting, but only the full-sized CDs work in the newer slot-load drives that are becoming popular.

There are a vast number of companies out there that can facilitate putting together a CD-ROM for your disc jockey company. It will cost anywhere from $1000-4000 to put together a quality CD-ROM and have a quantity of them made. It's also possible to put one together for almost nothing, using tools and connections you may already have as a professional disc jockey.

For the do-it-yourselfer, a little software knowledge is necessary, or else the services of friends who know the computer. It's always possible to barter with someone—your expertise in spinning "Black Box" in return for their skill with the "black box" on their desktop.

If you're going to start fresh, Macromedia makes an outstanding multimedia authoring program called Director that is perfect for just such a task. This is a big-league, big-ticket program, with a full list of amazing, useful features. Figure on some serious time with the manual.

A site to behold

If you are familiar with writing HTML, the language of the Internet, or have a program that facilitates creating Web sites, you are in a good position to take advantage of CD-ROM technology. Since your customers and prospects who have computers probably already have a means to view Web pages, you can access what they already have on their machines, making it easier—and less expensive—for you.

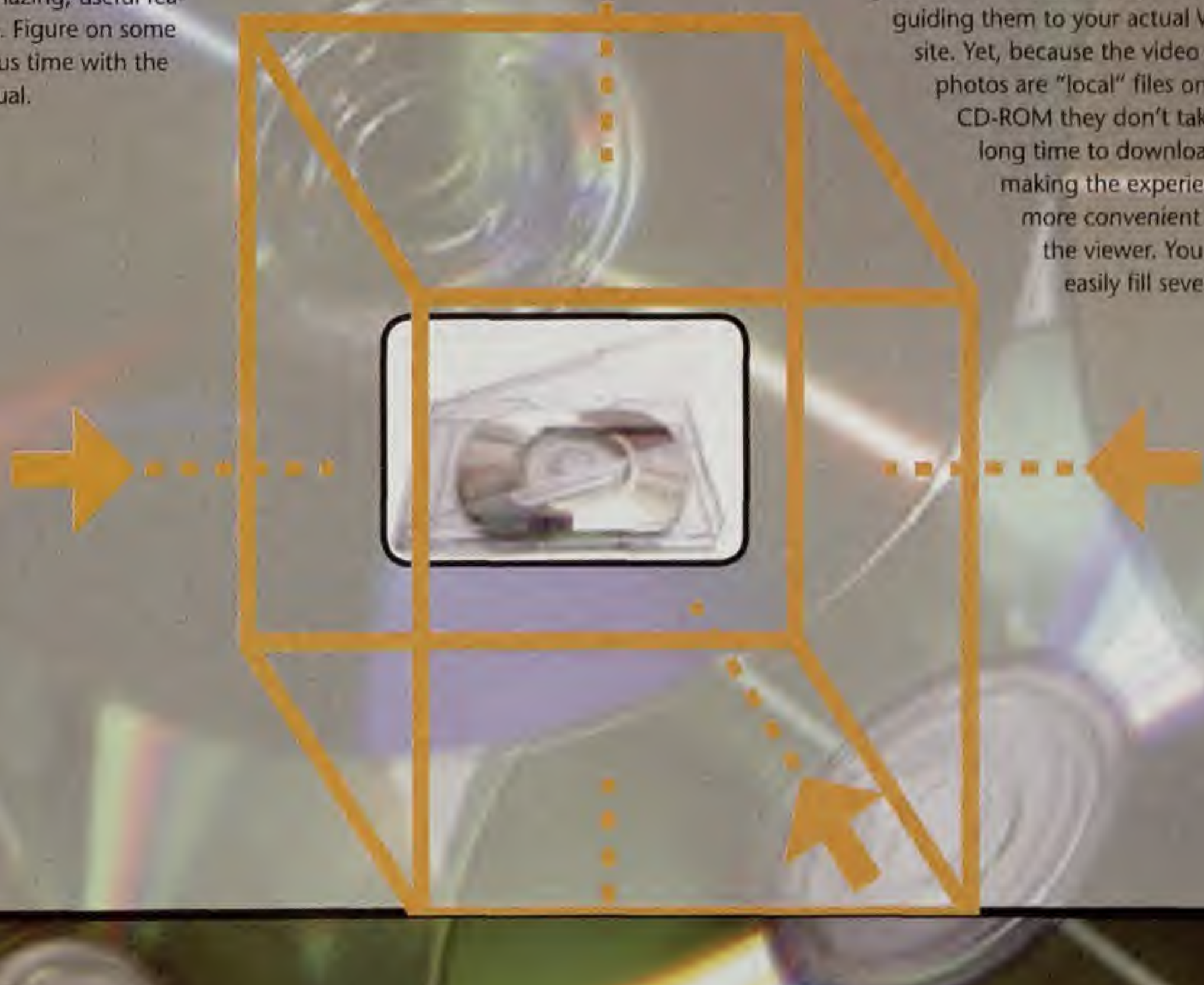
The list of programs for creating Web pages grows longer all the time. Some common ones are: Adobe PageMill, Macromedia Dreamweaver, Microsoft FrontPage, HoTMetaL PRO, Visual Page, QuickSite, and Netscape Composer. You can even use Microsoft Word. If you are new to the task, you should look for a program that simplifies the process. In fact, some Web authoring software makes it quite simple to put together a rather nice Web site that can also be used as the basis for your CD-ROM.

Speaking the same language

When creating your CD-ROM, it's a good idea to avoid using programs that require the user to have the same software as the creator. I received several CD-ROMs to review for this article that I couldn't view because I don't have the proper program. This can also happen with your customers. In addition, even if the potential client has the right software, her version may not be as current as yours is. That's why it's better to use something with cross-platform compatibility, such as HTML.

If you are going to stick with HTML or Web authoring software you can create a "Web site" completely contained on the CD-ROM. There are a number of advantages to doing it this way. Your final product will be compatible with almost all computers and won't require people to have specialized software or knowledge. It will also run on older machines; as long as they are equipped with a Web browser, they can display the information on the CD-ROM.

You can, of course, also take further advantage of the fact that your prospects are running Web software to see your CD-ROM's contents, ultimately guiding them to your actual Web site. Yet, because the video and photos are "local" files on the CD-ROM they don't take a long time to download, making the experience more convenient for the viewer. You can easily fill several



hundred megabytes of the CD-ROM with video content that doesn't have to be downloaded from your site.

As with any good video or other promotional product, it's good to start with a plan—in this case, a script or storyboard. Your CD-ROM's content should include video, eye-catching graphics, customer references and other sales information. If possible, it should be interactive, allowing customers various ways to access and play with the information on the disc. Consider using similar content that you might find on a standard video, such as folks at a party saying, "You rock, dude" or other enthusiastic endorsements. From where do you get this content?

Making connections

Imagine if someone came to you and simply handed you thousands of dollars worth of business, just for being helpful. That's what you can do with friends who are photographers and videographers. Work with contacts you already have, to produce computer-compatible movies from footage you may already have or from parties which you worked together. Many higher-end videographers now use a digital editing process on a personal computer anyway, so the video they have is already in computer format and will be easy to incorporate into your CD-ROM.

If you agree to give them full credit, including a name and contact information, many videographers will provide you with all the computer-compatible movies you can use, at no cost. Photographers are likely to be just as cooperative with pictures, providing you with more than you could ever utilize, in exchange for a mention.

Disc-covering the cost

Instead of only distributing your business card at bridal shows and banquet halls, it may be wiser for you to distribute CD-ROMs! Cheap thermographed business cards cost about 8¢ apiece to print, besides the cost of artwork and such. Recently, full-sized blank 800Mb CD-ROMs could be found on the 'Net for as little as 14¢ each. But, given that the impact of a CD is far greater than that of a cheap business card, even if you booked one or two additional shows per year because of your high-tech marketing efforts, you will be ahead of the game.

No drive? No problem

Even though computers are selling like hot cakes and it seems that everybody's got 'em, the truth is that there are still a lot of people who haven't jumped on the bandwagon. Some people don't even have CD players at all yet in any form. What about these folks?

Just in case, it's a very good idea to put the same information on the label of your CD or in the jewel case as you would on your business card. Your prospects will still be impressed with the CD, and it won't get lost among all the other business cards. As long as they can read, they can get your information from the label of the CD.

ROM reactions

Matt Martindale of All Star Music in Fort Collins, Colorado, said his company attempted this approach but lost ground in the process.

"People would get the CDs and they couldn't figure out how to open the disc. We lost a tremendous amount of business because of this," noted Martindale, a multi-system operator.

On the other side, Bob Robertson from "The Entertainer" in Townsend, Mass., said the reactions he's gotten to his CD-ROM have been amazing. Robertson's CD-ROM has liner notes that reiterate some of the CD-ROM's information, making it possible for even non-computer-literate folks to get the facts. He put the entire thing together on his computer, right down to the liner notes, CD label, as well as the data. When all is said and done, Robertson estimates that it ran him about $3 per disc, in total.

Selling real estate

When you've got your CD-ROM finished, you might find that there are hundreds of megabytes of free space left. It's sometimes difficult to fill 800Mb of storage with video and HTML code, so this gives you yet another opportunity. You can approach photographers, caterers, florists and other appropriate vendors, and offer them space on your CD-ROM.

Imagine what a golden opportunity it would be for a florist to have her whole catalog of arrangements on a CD that sits in banquet facilities all over her region. If you can harvest 25¢ per CD from this florist, it will cover all your costs and possibly result in a profit to you! Combine this with income from other vendors, and you've got a veritable second income.

You might also trade this real estate for recommendations from those vendors or have them distribute the CDs for you. The point is, you've got a strong 5 1/4-inch bargaining chip with this proj-

ect.

Constructing Your CD Vehicle: Ten Steps

1 • Determine your target customer—for whom is the CD intended?
2 • Decide which content you want on the CD-ROM—video, audio, stills, etc.
3 • Determine how you are going to assemble all this data—through your own software talents, or through alliances with others.
4 • Assemble your content on your computer.
5 • Create your finished product on your hard drive. Once you know how much storage space it will take, you can determine which CD-ROMs to buy.
6 • Burn your CD-ROMs!
7 • Create a flashy CD label and jewel case package. This can even be done with your ink jet printer.
8 • Impress local photographers, florists, tux shops, bridal shops and other cooperative vendors with your project so much that they want to jump on the bandwagon.
9 • Develop a cooperative marketing program with your complementary vendors to the point where all of you are distributing the CD-ROMs.
10 • Pick out which color Porsche Boxster you're going to buy with the cash from all the additional bookings you're getting. Mine will be silver with a red ostrich skin leather interior—no copying!

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Elementary Party Principles

By Mike Starnes

Once you've enrolled in the grade school market, here's how to make the grade

For many reasons, elementary school parties can be some of the most difficult events you may experience. Students who attend these dances can exhibit an attention span that measures in nanoseconds. They have a penchant for making demands rather than requests and lightning-quick reflexes that enable them to remove and shuffle every disc in your library in the blink of an eye.

Add to this the fact that most have not yet mastered even the basics of dance or developed the self-confidence to trek to the dance floor with a member of the opposite sex (gasp!). You can reduce your stress level and increase everyone's enjoyment of these events by doing a few basic things correctly.

Better safe than sorry

Prior to the dance, make it clear to the school administration that you reserve the right to screen certain types of music with respect to content and language. This will immediately place you in their plus column. Filter out songs that may be inappropriate for this age group. You will get requests for them, but the way in which you handle these requests can make the difference between playing only a single event and gaining repeat business. Treat the kids like people, and let them know in "good cop/bad cop" fashion that the sponsors won't let you play certain songs. I never cease to be amazed at what eleven-year-olds will listen to if their parents don't know or don't care.

Let the games begin

You can score some points by asking the teacher or administrator who books you if they would like you to assist in providing "prizes" for the games. These can be as simple as dollar store gag gifts or as impressive as promotional CDs from a supportive radio station. One DJ I know, who charges a substantial amount for his grade school parties, gives dollar bills as prizes for games. If you involve the sponsors in the "prize patrol," they will usually blanket the neighborhood, securing gift certificates from burger joints, videotape and game rental houses, etc. The trick is to involve as many people as possible, whether they're dancing or not.

Limbo games are a popular old standby. If you attended the Mobile Beat Las Vegas show, you probably noticed the new trick roll-up limbo poles (available from Rhythm Rob's, 800-263-2597). They roll up into a handy compact tube, and unroll into a lightweight pole that can be held by two assistants.

You can also construct a portable limbo pole using 48" x 2" white PVC tubing from your local hardware store. Make sure the ends are already threaded so a cap can go on one end and

a flange on the other for mounting to a base plate. The vertical poles and horizontal bars are barber pole striped with red electrical tape. Insert three-inch #10 threaded bolts into pre-drilled holes three inches apart and secure with nuts and washers. The finishing touch is to secure a carrying bag for transporting the poles.

Another trick is to create a long-playing segued CD or auto-reverse cassette with limbo songs back to back. This frees you up to monitor the games from the dance floor. Introduce the first student in the limbo line by name so that "Every time David comes through, we lower the bar." This helps personalize the experience for the participants. Also choose "Pole Monitors" as judges.

Let the spirit move 'em

Elementary school kids usually need little reason to scream, so just go with it and judge them in volume, labeling it as "spirit." The games can be as simple as a spirit contest between boys and girls, individual grades, or other groups of people. Announcing that the entire evening is a "dance contest" at the beginning of the event allows you to award prizes to individuals who are actually dancing at any time throughout the evening. This honor can also be given to a sponsor, resulting in more brownie points for you.

It's best to set up your equipment "fortress style" at these events. If you allow side access to your system you will find that you are never alone. One trick is to set up three banquet tables in a horseshoe shape, open to a wall behind you. This layout gives you access to all of your music and security up close. One DJ actually has what he calls "Kid Walls." These are carpeted boards that are 12" high by 6' long, with hinges at each end attached to two more carpeted boards that extend the width of a typical banquet table (30"). Three of these units keep prying fingers from digging through his music while hiding cables, and giving his set up a streamlined appearance.

Building security

At elementary school dances always introduce yourself to every sponsor, making sure that they take one of your cards. Their children should provide you with at least six more years of assistance in gaining financial security through referrals for more events, both school and private. Ask each of them to e-mail you with suggestions or comments they may have (thereby adding them to your e-mail database. You DO have your Web site and e-mail address on your cards, don't you? Keep a notebook at the event in which the kids can write their requests. (Store away the filled pages frequently during the evening to prevent the resident miniature mosh-masters from crossing out everything except Limp Bizkit from the list.)

Speaking of mosh pits, most school administrators frown on their little ladies and gentlemen banging their heads against each other, so try this tip I gleaned from another DJ: Tell the rowdier students over the microphone (in full view of their sponsors) that the next dance is a "safe mosh." Get everyone to form a large circle holding hands. The trick is that no one can let go or the music stops, and the two links of the "broken chain" leave the floor. They can jump, yell, and go in a circle as long as they keep holding hands. Then play something like "Enter Sandman" by Metallica. Try it. It's got a pretty good mortality rate in my area.

Setting the mood

Lights and fog machines carry more weight with the younger crowds. A good trick from Susan of What's Next, is to carry several PAR 38 lights on bases so that you can have complete control over the lights in a gym. These can be used to light a refreshment table, a ticket table, or a request booth while allowing you to keep white lights to a minimum, thereby encouraging youthful non-dancers to attempt their first dance floor adventure. The sponsors and administrators will see that you are well equipped and prepared for anything.

If you notice that the dance floor has a female to male ratio of about ten to one, find a current top forty song that every little girl has heard and tell them that they have to sing along because they will have "solos" in the song. Then periodically drop the volume and tell the girls to sing louder. This will sometimes bring out the boys who also know the words, but are too cool to dance.

Watch closely on the second or third slow song. Use your lights to create an environment that matches the mood of the slow songs. Slightly dimmed blues and reds work well. You may notice that the kids will subliminally appreciate the fact that slow songs are easier to fake dancing to by using semi-rhythmic foot movement.

Two songs prior to the end of an elementary school event, another nice touch is to prompt the kids to "drag your parents out on the dance floor to join you." By this time the doors and walls are usually lined with the parents who have shown up to chauffeur their kids home after the dance. It's another way to show a large number of potential clients just how much fun you're capable of generating.

Always (I repeat, always) make an announcement prior to the last song, having the kids give a large round of applause to "the people who put this event together." A small amount of courtesy and recognition can go a long way toward repeat business. As the last song dies down, another good touch is to ask over the microphone for each student to toss one piece of garbage into the nearest trash can on his or her way out, making things easier on the janitors and clean up crew.

A nice thank you letter to the teacher or administrator who booked you for this event should carry the phrase "for allowing me to be a part of your Spring Fling [or whatever event]." As a result of an e-mail from a very advanced 12-year-old, I have personally played five events at one elementary school. I have been very promptly paid in cash, tipped heavily, and treated like royalty. In this letter you can also mention that several of the requests were deemed inappropriate for playing at their event, reinforcing the feeling that you can be trusted with their pliable little minds.

"THE RUBY RED ROOM"

"THE VIP LOUNGE"

"THE ZEN LOUNGE AND SUSHI BAR"

"THE ULTRA LOUNGE"

"THE DYNAMIC DANCE CLUB"

"THE GALLERY LOUNGE"

A SAFE AND STIMULATING PLACE FOR YOUR PARTY DOLLARS

By David Kreiner

A new club and a dynamic entrepreneur is changing the way business is done in downtown San Diego, California...and beyond

Mike Viscuso, owner of the popular E Street Alley in the historic Gaslamp District of downtown San Diego and JJ's of Pasadena, has transformed an old bank building into a new, state-of-the-art club called the On Broadway Event Center. It not only caters to the nightclub crowd, but also brings high-tech entertainment and fine dining to a facility perfect for a romantic dinner or corporate meeting. This new facility has literally changed San Diego's downtown hospitality industry on a grandiose, elegant scale. Viscuso believes that mixing business with pleasure is an ideal way to ensure long-term success. He has plans to go national with this full-service entertainment venue concept. Since opening several months ago, and with no signage, the On Broadway Event Center has a 2-hour-plus waiting line. Talk about "word-of-mouth."

Investing in pleasure

The ultra-modern facility, located steps away from Viscuso's already successful E Street Alley nightclub and restaurant, is exceptional in that it has managed to retain its architectural and historical integrity, while incorporating cutting-edge technology and interior design elements. The original Italian marble floors and 30-foot high, ornate gold ceiling remain, but several million dollars have been spent revamping everything in between.

The result is one of San Diego's most visually appealing venues, with two levels and eight unique rooms. The main floor is home to the area's largest dance floors, a 35-foot-long illuminated ruby red bar, and a VIP lounge. As they descend into the basement of the building, visitors are taken back in time. Highlights include an original art-endowed Gallery Lounge, a futuristic Ultra Lounge, a Barbie Doll Powder Room, and The Vault—the bank's original vault, transformed into a red billiards club.

Sound accounting

Outfitted with more than 100 speakers, two 70-inch monitors, bubble and confetti machines, DVD, satellite music, and a laser/light show that turns the main room into a rainbow of 52 colors, On Broadway Event Center's audio/visual system eclipses anything else in San Diego. "While the appeal for the nightclub side is obvious," says Viscuso, "the system was also developed with the corporate clientele in mind." You can hook up a laptop to the venue's mainframe system to show your PowerPoint presentation on the impressive monitors. In addition, for corporate imaging enhancement, a company's logo can be scanned and then projected around the main room. Perfect for the corporate set.

I took a few moments to sit down with a very busy Mr. Viscuso and tried to get inside the head of this successful entrepreneur.

Mobile Beat: *What was the genesis of On Broadway Event Center?*

Mike Viscuso: I drove past the old bank building thousands of times and never noticed it. A friend called and said that the site was available, and that it had a large lobby with beautiful details and would be great as a fine dining restaurant. When I saw it, I said I wanted the whole building; vault, basement, etc., to make it into a nightclub. Since it was built in the '20s, there are a lot of Art Deco appointments, especially in the 30-foot lobby area. It makes a great impression when you enter the building.

The facility consists of three dance floors housing musical styles from hard Euro house to Top 40, a sushi bar and restaurant, a 5000-square-foot kitchen facility to accommodate up to 2500 people, and a banquet facility—all under one roof. It's open two nights a week as a nightclub, while the rest of the nights are open for other events. Every room has a different decor and feel. Over 4000 people show up each weekend for the upscale party!

MB: *Why another concept so close to your other successful nightclub?*

MV: There is a huge expansion going on in the Gaslamp district right now. House of Blues is doing a $17 million renovation, Virgin records is coming in, new hotels are being built, and the area has become the destination spot for locals, tourists and convention customers. On Broadway is the hot spot in downtown.

MB: *Is this a promotionally driven concept?*

MV: We do tons of corporate events. We are already getting bookings for Super Bowl parties in San Diego in 2002. Word of mouth has been doing all the promotions for us. Our corporate sales are done individually.

MB: *Will this multi venue concept work in other cities?*

MV: Yes. I'm trying to get locations near convention centers to tie into all types of business markets. The aim is to appeal to locals, tourists and convention business.

MB: *Who did your interior work?*

MV: We used The Hatch Design group in Costa Mesa to do our interior design based on my format and feedback.

MB: *Which area is next?*

MV: The Queens Way Bay in Long Beach, California is the next project, in about 18 months. Maybe Arizona, the Bay area, Cabo San Lucas (Mexico), Seattle and more.

MB: *Who chooses the music?*

MV: Mark Thrasher is our music coordinator.

MB: *Who chooses the DJs?*

MV: I do. We host many celebrity DJs from around the world who do guest spots.

MB: *Do you have promoters?*

MV: Yes, we have several whom we are very selective in using. We let them try out at our other club, E Street Alley, to see if they have what it takes to market to our clientele.

Hey mister DJ

We asked DJ Mark Thrasher about the entertainment side of the biz. He filled us in on the multiple-format situation: "We have DJs for each dance area. I'm on the main floor. I play Trance, and House music. I keep the BPM up around 138 all night. I play some familiar music early, but play harder house as the night gets late. Sound and lights are provided by Tony Mirador of Chula Vista, owner of The DJ Store. Downstairs, the DJ plays old school, acid jazz, rare groove, and current hip-hop. And the third dance area plays pop party music like disco, '70s, '80s and some current popular music. I use two Technics 1200 turntables, 1 Denon 2600 [CD player] and a Rane MP24 mixer. We have full video with an effects generator. A video engineer and a light tech control all the effects."

When asked about the direction he sees club music heading in the San Diego area, Thrasher answered, "I see music trending with more import, trance and high energy Euro getting even stronger this summer and into the winter."

San Diego has always been a party town. Now there's yet another reason to head to this Southern California city. Come on down and withdraw some good times from 1st Party Bank at the On Broadway Event Center.

David Kreiner is the owner of The Source DJ Music Supply. Call 800-775-3472 for a free catalog. Surf/shop www.thesourceformusic.com.

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Evan has his hands full with a middleschool crowd.

Young Entrepreneur Masters the Mobile Vocation

This Cleveland-area teen DJ has gotten a head start on success

Do you remember what it was like to be thirteen? Were you one of those people who went to the big event but didn't dance because your peers who seemed cooler and more coordinated on the dance floor intimidated you? Maybe you copped an attitude to cover up your insecurity. Whether or not this describes your own junior high or middle school experience, I'm sure you can appreciate a DJ who really connects with young people in this situation; someone who goes out of his way to get kids dancing by making them feel at home at the party. It probably wouldn't surprise you to hear that this DJ maintained high professional standards and had invested a lot of time and money in building a successful DJ business. What might be surprising, however, would be to hear that this DJ had started his career at the same age as the reluctant dancers mentioned above.

Such is the case with Evan Traub, of Mentor, Ohio, a Cleveland suburb. Yes, you heard correctly; Evan started his company, Master Music, when he was only 13 years old. More impressive is the fact that four years later it has grown into a highly successful and well-managed enterprise that many older DJs might envy.

The not-so-distant past

From his earliest days, Evan had a head for business and a passion for performing. According to his family, he seemed to always be involved with some kind of income-generating venture. His love of magic predated and actually provided a springboard into the DJ gig he now enjoys.

"I had been a magician starting at age twelve, entertaining at children's birthday parties," Evan recounts. "At age thirteen my partner and I competed with a unique illusion that we had created. The illusion (unlike others) utilized a smoke machine, a flash pot, effect lights and specially timed music. Following our competition I was left with the lighting and smoke machine and was asked if I would play some music at my middle school dance. I enjoyed this very much and began renting professional equipment for dances. At fifteen I purchased my own equipment and have only grown since."

Evan quickly developed a uniquely interactive style that has helped him carve out a niche in the northern Ohio school party and Bar/Bat Mitzvah market. Evan explains: "We always have at least two DJs at each event. One takes care of operating the equipment and taking requests at the booth while the other DJ is walking within the crowd ensuring everyone is having a good time. We will often sit down with a group at the back table and make conversation." To quote from a recent profile of Evan and Master Music in the Cleveland Plain Dealer (April 25, 2001), "This guy's a savior for pubescent wallflowers."

Building for the future

Evan's mention of multiple DJs is one indication of his increasing success. He currently employs six jocks, all of whom have yet to crack the twenty-year mark, as well as a number of other support people. To date he has invested over $20,000 in the business, mostly for state-of-the-art sound and lighting equipment. His parents helped him get started, loaning him money for equipment and such, which he has repaid with proceeds from his gigs. Averaging $600 per event, Master Music has charged up to $1,200 for some functions. Evan continues to reinvest most of the profits in his growing business.

Master Music's mastermind shows his business savvy in the way he has overcome the obstacles his youth often presents. Not only does he try to meet with all clients in person, he encourages them to come see him and his crew in action. Once they see his level of professionalism, skepticism usually turns to confidence.

"Because people are often nervous about a seventeen-year-old handling the most important aspect of their parties, the entertainment, we take extra steps," says Evan. "We, as a company, are a member of the National Association of Mobile Entertainers (N.A.M.E.) and carry a one-million-dollar liability insurance policy for each event. We work with our clients from start to finish, even planning what might seem to be trivial details, because each event is unique and we must capture each client's vision of the flow of the event."

Good news travels fast

Although he still meets with a lack of respect from other business people and many fellow DJs who mistakenly assume that someone so young must be a "bottom-feeder" using tracks

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Evan Traub (right) with his gear

from Napster played through a boom box, Evan's determination is unwavering.

So far, that determination has generated nothing but a constantly increasing number of gigs. "We really count on word of mouth but we also have a table at a Bar / Bat Mitzvah showcase (similar to a wedding planner) and advertise in Cleveland's Jewish newspaper. Word of mouth really works for us because of the emphasis we put on customer satisfaction," says Evan of Master Music's promotional efforts. Master Music's high-quality Web site (www.evantraub.com), designed by team member Mike Grady, is another promotional channel that these DJs of the digital age take for granted as an essential sales tool.

Besides numerous corporate and school events, sweet sixteens and graduation parties, Master Music has also performed for major events like the National Rib Cook-Off in Mentor, parties at the Odeon Concert Club in Cleveland, and at a cast party for the North American touring company of Fame, the Musical. They have even entertained the Christmas crowds assembled for Santa's arrival at the Great Lakes Mall, in Mentor.

When asked to elaborate on his style of interaction with his younger audiences, Evan shared the following: "Be open. Don't be intimidating to the young kids. I'm a big guy [6'-2"] and I put myself down on the kids' level when I'm speaking with them or interacting with them. I try to put myself in their position..." Not being so far away from his audience in age makes it easier for Evan to put himself in their shoes, but it still takes a professional effort to make the connection. Older mobiles could learn a lot from this young entrepreneur.

Master Music's Machinery

Main system:
2 Pioneer top-loading CD players with mixer.
2 Crown amps
JBL subs and speakers
Sony MiniDisc player
Shure microphones

Smaller applications:
Alcatech BPM Studio (software) from Instant Audio
JBL powered speakers

Lighting:
American DJ and Elation intelligent fixtures and analog effects
Martin Pro-2000 fogger
Bubble machine
Confetti launcher
Flash pot (for special presentations)

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MULTIFACETED DJ CO. PUTS THE "PRO" IN PRODUCTIONS

This heartland outfit offers the personal touch

The name BC Productions may not be familiar to many Mobile Beat readers, outside of Iowa, that is. The company's affiliated Internet alter ego, however, will probably ring a bell. BC Productions is the Mobile DJ business headed up by Ryan Burger, whom Mobile Beat DJ Show attendees are sure to have met. His other enterprise, ProDJ.Com, has become a driving force in the DJ Web community. If you were wondering how ProDJ.Com got to be so in touch with the needs of Mobile DJs, you need look no further than BC Productions.

Originating during the mid eighties, the Des Moines, Iowa company grew out of the high school spinning exploits of Ryan Burger and Dave Curtis (thus the initials). They were DJs on their high school radio station. When calls came in for them to play some mobile events, Ryan says, "We borrowed some equipment from the library, some music from the radio station and combined our home stereos into a DJ show for $75 a night."

Having caught the DJ bug, they began the process of accumulating professional equipment and expanding beyond their core of junior high gigs into college parties and a few wedding receptions. Today, approximately half of BC Productions' gigs are receptions, another 30% are school dances of all kinds, and the other 20% a mix of Bar & Bat Mitzvahs (about half the relatively small market share in Iowa, according to Ryan), community events, corporate parties and other celebrations.

Building a better BC

The year 1992 saw some momentous changes for the company. Ryan explains: "Dave stepped out of the business when he transferred to another college. At that same time, Rebecca (now my wife) stepped into the business and helped us professionalize everything." During the next year, they added a number of systems and started really carving out a market niche. Ryan considers this to be the period when they truly added the "pro" to BC Productions. Now, with Brad Feingold and Sean Murphy stepping up to help with additional duties, BC Productions has developed into a successful business based on the "human touch."

While his company is not the biggest in the central Iowa area, Ryan feels his team offers an element of personal service that stands out as different in their market. "Some of our competitors have told me directly that they don't like to meet with the clients," says Ryan. "We welcome it highly! People are often surprised when they reach us during the day, since this is a full-time occupation for us. After hearing tons of answering machines, they actually get to talk to a human when they dial us." Ryan's DJs regularly travel all over their state to provide their particular brand of service.

Practicing superior performance and promotion

The BC Productions performance style is also totally client-oriented. According to Ryan, "We like to get involved with the crowd but not pull the attention away from the guest or guests of honor." In an effort to continue providing elegant interaction and an overall professional presentation, Ryan mentioned Todd Mitchem seminars,

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on-line interaction, Paul Beardmore's training materials and quarterly team meetings as important methods for improvement. In an area where the going rate for four-hours on a Saturday is $375, BC Productions has gone from $350 to $550 in a space of only two years.

When asked about promoting the business, Ryan's droll response is "A#1—the Internet—like you didn't expect me to say that. Nothing has a better bang-for-the-buck than a $30-$50 per month Web site, fully hosted and marketed." Spoken like a true Web master. (Check out the BC site at www.bcpdjs.com.)

Ryan does admit, however, that targeted advertising in bridal publications comes in a close second for BC Productions. "The great thing about such publications is that you have an advertisement in them, plus you get a lead list of people who picked up a guide," he notes. Bridal fairs, networking with other party vendors, involvement in the Chamber of Commerce, and limited yellow pages advertising are all on the list as well.

In order to direct clients toward the right kind of show for their needs, the company has added two descriptive names under the BC Productions umbrella. "Pure Energy Sound & Light" is the high-powered party machine for school events and other celebrations needing the biggest sound and lighting flash for their cash. "Wedding Pros" is a moniker designed to put a bride at ease, letting her know she'll get appropriately elegant services for her big day.

What does the future hold for this entertainment enterprise from the heartland? Constant improvement and the expansion of professionalism are at the top of the list for Ryan and Rebecca. "We are trying to get even more organized and distinguish our company even further from our hobbyist competitors. Yes, we were there once ourselves, but we have made the investment in this business and done our time learning the craft. I hope clients see the difference."

BC Gear Mix

System type 1:
American DJ or Vestax mixers and dual CD players
BBE Sonic Maximizer
Mackie SRM450 or JBL Eon G2 powered speakers
or unpowered speakers

System type 2:
American DJ ProDJ/2 or ProDJ/3 systems
Crown Powerbase 2 amplifiers
Sonic speakers and subs

Shure True Diversity handheld and headset mics

Light shows vary from simple PAR cans with mirror balls and strobes to intelligent lighting, color changers, fog and mega-strobes

Game Show Mania system
Karaoke systems (VocoPro and JVC sources)

Video School
In addition to the usual pro sound and lighting equipment, BC Productions has invested in a video disc jockey system. This system includes a 10′ x 7.5′-foot rear projection screen, DVD players and video mixer. The video show goes out most often to school parties. A number of local film festivals have also taken advantage of this alternative.

REBECCA AND RYAN BURGER– YOUR HOSTS FOR AN ELEGANT EVENING.

Don't Get Caught in the Net of Litigation

By Reid Goldsborough

Web players big and small are crying out: "Let loose the lawyers!"
As the Internet becomes ever more integrated into the economy, the old club atmosphere has given way to a more adversarial environment. While some disputes are still resolved by discussion and consensus, you're more and more likely to see someone call in the lawyers.

Legal battles are nothing new to the larger computer world. Some computer companies, in fact, have a not-so-stellar reputation for fighting their competitive battles as much in the courts as the marketplace. Apple, for instance, has often sued companies which it felt might encroach on its turf by selling products that were too similar to its own. Recently, Microsoft got egg on its face when it was revealed that it had threatened legal action against an independent lab for trying to publish test results showing that one of Microsoft's programs ran considerably faster on Windows NT 4.0 than on the newer and supposedly faster Windows 2000.

The Internet is now opening up new opportunities for legal attacks. Whether you use the Internet for business, at home or both, to avoid getting hauled into court, heed some commonsense advice about the legal pitfalls.

Libel

Anybody who has participated in online discussions for any period of time has undoubtedly seen libel accusations bandied about. Very little of this ever goes anywhere, according to Frederic M. Wilf, an attorney with Morgan Lewis & Bockius in Philadelphia who has extensive experience with the online world.

This country has a long history of protecting speech. To win a libel suit and collect damages, you have to do a lot more than prove your reputation was tarnished. Typically, you also have to prove that what was said was false, that the person saying it was negligent in determining whether it was true or false, and that you suffered tangible financial losses.

But this doesn't stop people from hiring lawyers to try to intimidate others into offering online apologies, says Wilf. Your best bet is to stick to the issues and avoid personal attacks. Your mother's advice still holds: Think before you speak.

Copyright

The legal brouhaha surrounding Napster, the online music-sharing program, has focused attention on online copyright. Despite the Internet's laissez-faire origins, copyright doesn't mean people have the right to copy everything they see or hear on the Web. Just as in the offline world, the copyright law gives the creator of intellectual property on the Internet, including Web text, graphics, audio, and video, the right to determine how it can be copied.

Some companies hire public relations agencies to uncover incidents of copyright infringement, says Marc Brown, an attorney with Oppenheimer Wolff & Donnelly in Los Angeles, who focuses on e-commerce issues. When someone is caught, often the infringer will receive a cease-and-desist letter from a lawyer.

You do have the legal right to copy without permission a small part of the work of others under certain conditions, such as when offering criticism or using for educational purposes.

One common fallacy is that unless the work is accompanied by a copyright symbol (a "c" within a circle), it doesn't have copyright protection. Since 1989 all creative works are copyrighted the instant they assume a tangible form, whether on paper or on the Net.

Trademarks

Another hot legal issue concerns domain names, those Web addresses expressed in an easily recognized way such as "Yourname.com." People shouldn't think that just because a domain name isn't currently used that they can use it for their own Web site. Regulations of the Internet Corporation for Assigned Names and Numbers (ICANN, www.icann.org), the non-profit corporation responsible for domain name management, prevent you from using a domain name that's too similar to a trademarked business name owned by someone else.

If you're creating a Web site and choosing a domain for it, choose one not likely to confuse others into thinking that you're someone else, says Wilf. Trying to feed off the name recognition of a trademark holder can cause ICANN to force you to relinquish the name and even lead to legal action. It's also a good idea, before settling on a domain name for a business site, to do a trademark clearance search or hire someone to do one for you, says Brown.

If you have a domain name based on a trademarked business name, it's good practice to periodically search the Web to see if anybody is using your mark in a way likely to confuse your customers.

Excellent Web sites where you can delve further into Internet legal issues include Cyberspace Law and Regulation at http://law.about.com/cs/cyberspacelaw and GigaLaw.com (www.gigalaw.com).

Reid Goldsborough is a syndicated columnist and author of the book *Straight Talk About the Information Superhighway*. He can be reached at reidgold@netaxs.com or http://members.home.net/reidgold

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By Dan Walsh

Cleaning your tracks, keeping CDs "clean," and tracking traded tracks

This installment of E-Beat includes a short laundry list of CD-related news items...

Burning away the impurities

For anyone interested in transferring vinyl and analog tape tracks to CD or other digital media, Magix Entertainment has released a new product called **Audio Cleaning Lab**. It is designed to eliminate hissing, crackling, to level out stereo volume and clean up gaps between songs. The program makes this process easier by letting you connect to your computer's sound card directly, without the need for a pre-amp. After scrubbing your tracks clean, the software will also burn them to CD.

A number of step-by-step wizards guide you through each process. The Cleaning Wizard removes static, hissing and other sounds of interference. The Sound Optimizer Wizard lets you polish your music to a shine with EQ, compression, reverb and other stereo effects. A Track Creation Wizard helps you break up long recordings into multiple tracks. When you're ready to make your CD, the Burn Wizard walks you through the steps.

Magix Audio Cleaning Lab is available at leading software retailers for a suggested retail price of $49.99. For more info and a demo download, go to www.magix.com.

Dartech, best known for their full-featured audio restoration application, DART Pro 98, has released an updated version of its specialty CD burning software. **DART CD Recorder 4.1** includes a number of new features. It let's you directly encode and decode MP3 files; a new "encode" command makes file conversion easier. It now offers Windows Media™ file support (high compression WMA files), as well as Joliet support to burn MP3, WAV, and WMA to CD-ROM (this allows file names of up to 64 characters). "Rip and Burn CD+G" is included for karaoke enthusiasts (with an available upgrade to the complete DART Karaoke Studio CD+G package). You can complete your project cleanly with the Comparative Normalize function, which sets all tracks to the same level.

The recording section also allows you to "render" MIDI files directly to audio CDs. An adjustable Unpack function separates recorded tracks into multiple sound files. Other convenient features include CDDB (Internet CD title and artist database) support and Timer Recorder, which records from your audio system with selectable time and repeat selections.

The heart of DART software continues to be its high-quality digital audio restoration technology. Noise removal functions take care of click, pop, hiss, scratch and suppressing high frequencies. Real-Time™ processing lets you listen to the effect while you adjust. Five DirectX plug-ins (DeClick, Dehiss, CD-Format, TrimLength and Resample) are provided, which you can also use with other audio applications. A 10-band EQ, volume control and Fade In/Out are included in the Producer tools section.

And when you're all done burning, you can create custom CD and jewelcase labels with Surething™ lite version label software. MSRP: $49.95.

CD keeps conscience clean

Have we seen the "World's First 'Napster-Proof' CD?" SunnComm, Inc., of Phoenix, Arizona has released a new copy-protection technology aimed at shielding CDs from popular ripping software. Music City Records, an independent label, brought the technology to market on a recent release by country legend Charlie Pride.

e-BEAT

Sunncomm's technology, called MediaCloQ™, embeds compacts discs with a special digital code intended to stymie would-be music pirates without compromising the rights or convenience of legitimate consumers. The company claims MediaCloQ makes it next to impossible for consumers to duplicate or upload compact discs to the Internet. It "cloaks" the CD and protects it from copyright infringement.

"It's like putting a speed bump up that inhibits casual copying by the use of all the ripper programs," says SunnComm CEO Peter Jacobs. "I think it is Version 1.0 of the Holy Grail that the music industry needs to protect intellectual property." It appears recording company executives agree. Already, Sunncomm indicates that 3 of the 5 major recording companies are looking at their technology.

A CD with MediaCloQ should play in any CD player, but it cannot be duplicated with a CD burner or converted by a personal computer directly into MP3 files. It will cost the same and have the same appearance as a regular CD. Consumers, however, will be able to acquire MP3s of the music from a protected album. When the disc is placed in a computer CD-ROM drive, it connects the consumer with a Web site. Once the user registers, he or she can store the album in MP3 form on a computer and download the tracks to a portable MP3 player. At first, consumers won't be able to burn those files onto a recordable CD, but that capability will be available next quarter, according to SunnComm Chairman John Aquilino. Those files will be as secure as the original disc.

Software seeks soiled songs

New software is making it easier for owners of musical copyrights to track illicit trading of their works on Napster and other file-trading systems. First, Napster was forced to add such search technology to its Web site, as part of its compliance with the federal court order banning copyrighted works from its system. Along with Napster, Aimster, the file-sharing service based on AOL's instant messaging software, is now under surveillance by an automated business-to-business application from a company called MediaForce. This monthly, fee-based service is designed to search the targeted system's servers (individual user's hard drives in the case of Aimster and Gnutella) for infringing files and then to return a list of violations. This is then submitted to the host company or ISP for further action on behalf of the copyright owner. At press time, Aimster was accusing MediaForce of violating its users' privacy by collecting this information.

Another search application is now being offered for free to the public by the IFPI, a European anti-piracy organization with ties to the RIAA. Called Songbird, it allows any individual with copywritten material to track file trading of their works online. For the moment, this software works only on the Napster system.

These search applications use various methods to recognize the unique sonic "fingerprint" of a music file, as well as to identify unauthorized copies of the file.

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REMIX REPORT

Cool Tunes Cruise at Full Speed

By David Kreiner

As summer cruises toward its inevitable close, the dance floor is really opening up. Tons of new remixes are here to push your parties over the rail without a lifejacket. You'll find a lot of variety in this review, but Euro tracks and other songs with supercharged BPM counts are getting stronger and stronger reactions on dance floors everywhere.

Getting things started, on Ultimix 82, is a huge radio and MTV hit, "Play," the latest smash from J-Lo, at a sexy 105 BPM. A killer intro, lots of holes and clean production make this track very mixable with lots of current R&B hits and classic hit artists, ala Prince. "What U Did 2 Me," from Rockell, at 133 BPM kicks with a fresh electro-freestyle beat. This is a non-radio hit that will be big in the clubs and will satisfy Rockell's fans.

"You Make Me Sick," by Pink, comes in two flavors on this issue. Part 1 at 100 BPM and Part 2 at a zesty128 BPM. A sleeper hit from the Save the Last Dance movie soundtrack, it features bubble sound effects in the background that give the mix a funky feel. I prefer the tribal-influenced Part 2 mix because of its kickin' beats; they're great for late night sets. Filtered retro disco songs are very hip right now and "Is It Love" by Chili Hi Fly (129 BPM) is an exceptional cut that makes you feel like it's 1978 all over again! This is a great fun song and is a must for late night sets. "The Call" by the Backstreet Boys is here with a 104-BPM radio tempo and clean production. It will work well in early sets. Watch all the fun as people pull out their cell phones when they hear the phone ringing!

Lovetribe's "Stand Up," a song that was on the club charts in '97, gets a sweaty remake here from standout production/artist team, Thunderpuss. It also features Latanza Waters. At 134 BPM, hold on to your wig for this one. Another retro-sounding cut is "By Your Side," by Malina, at 126 BPM. This non-radio song will do well in the clubs. Tribal drumbeats and lots of synth bass get "Papa Got a Brand New Pigbag," by Thuderpuss (at a dizzying 135 BPM) going strong on this instrumental club gem. Closing out the set is a housed-up version of "Love Don't Cost A Thing," by Jennifer Lopez, at an uppity 134 BPM. This tempo actually works great for really late-night sets.

Daft Punk's huge club and radio hit, "One More Time" gets a good workout (123 BPM) on the Pro Mix Dance #5, their latest dance issue. Lots of filtering and a strong 4x4 beat keep it going strong. Killer raga beats from Louchie Loue & Mitchie, on "One 10 Out of 10," (96 BPM) is a great early program song that has strong girl vocals. Modjo gets the filtered house beats going with a retro-sounding "Lady" at 126 BPM. Pro Mix's trademark clean production is strong on this song and throughout the entire set. One of the standout songs on this issue is Shaggy's "Angel," at 91 BPM, with lots of Raga instrumentation in the background. Steve Miller's "Joker" is sampled with taste and fits nicely here with the melody from the classic, "Angel of the Morning." One of the biggest import hits we've seen in awhile is Warp Bros Vs. Aquagen, with an energized (at a blazing 138 BPM) "Phatt Bass." This largely instrumental song fits just about every type of club set. Slowing it way down is Tonya Mitchell with "Broken Promises," at a slow and sexy 94 BPM. This non-radio hit has clean girl vocals with strong synth bass line. The latest from Madison Ave is "Who the Hell Are You," at 130 BPM. This Euro pumper is one of the best songs on the collection, driven by an addictive piano line and memorable vocals.

From Azzido Da Bass, "Doom's Night"

Chillin' Summer Sets

(133 BPM) has been around for over a year. This trancy synth thumper is hard to dance to but is still a very grooving song. Still, it's a very groovy song. Closing out the set is another Euro pumper from French Affair, "My Heart Goes Boom," at a sizzling 135 BPM. It employs a style similar to other Euro hits out right now, by Alice DJ and others. Strong girl vocals and clean production push this club hit.

A series that I have loved forever has finally come out with a new issue. The ultimate retro/disco/classic series, Looking Back, has a new member, Looking Back #12. It's been about 2 years since #11—no thanks to the record companies! These sets take classic dance and rock songs, add danceable beats and 32 beat intros, middle sections, and outros. Walking on sacred ground, the first track is a remix of Lynyrd Skynyrd's "Sweet Home Alabama," clocking at 98 BPM. With "You Might Be A Redneck" samples thrown in, you can finally mix this song in a set! Disco favorites Kool & The Gang's "Ladies Night" (113 BPM) starts off with the "Clap your hands everybody," line from Kurtis Blow's "The Breaks." You will have lots of fun with this one.

A huge European dance mix of Pat Benetar's "We Belong," at 135 BPM, was out several years ago, but still sounds great with that big 4x4 kick drum beat. A song that everyone still plays for the bouquet toss is Cyndi Lauper's "Girls Just Wanna Have Fun." This '80s classic still sounds good with this new remix (121 BPM) and strong drum and bass beat. Queen's "Another One Bites The Dust," at 111 BPM, is another one of those songs that is so hard to mix from the original. This remix will put you over the top with tons of vocal samples and a persistent bass line. A song that is always requested but no one keeps in their collection is "Ditty," by Paperboy. At 99 BPM, a strong 32-beat intro gets it going and lots of fun samples and scratches keep it pumping.

A little different from the original is Sheena Easton's "Sugar Walls." A strong drum beat, electro sounds and accelerated beat (132 BPM) make this a great one for late night programming. Closing out the set is my all time favorite classic dance song from Cheryl Lynn, "Got To Be Real," at 114 BPM. A long 32-beat intro will allow you to beat mix this one instead of slamming the intro, as we've all had to do forever! This will mix perfectly with KC's "Boogie Shoes." The beat is pumping and this song never sounded better!

These remixes will keep your sets sailin' through hurricane season, straight into the fall and early winter. As always, preview all materials so there are no surprises!

David Kreiner is the owner of The Source DJ Music Supply. All the CDs reviewed above are available at www.thesourceformusic.com. Most tracks are available for streaming audio preview. Call 800-775-3472 to receive a free catalog or e-mail scmsrecord@aol.com.

Ultimix 82

Play	JENNIFER LOPEZ	105
What U Did 2 Me	ROCKELL	133
You Make Me Sick, Pt. 1	PINK	100
You Make Me Sick, Pt 2	PINK	128
Is It Love	CHILI HI FLY	129
The Call	BACKSTREET BOYS	104
Stand Up	THUDERPUSS FT. LATANZA WATERS	134
By Your Side	MALINA	126
Papa Got A Brand New Pigbag	THUDERPUSS	135
Love Don't Cost A Thing (CD Bonus)	JENNIFER LOPEZ	134

Pro Mix Dance #5

One 10 Out of 10	LOUCHIE LOUE & MITCHIE	96
Lady	MODJO	126
Angel	SHAGGY	91
Phatt Bass	WARP BROS VS. AQUAGEN	138
Castles In the Sky	IAN VAN DAHL	140
Broken Promises	TONYA MITCHELL	94
Who the Hell Are You	MADISON AVE	130
Doom's Night	AZZIDO DA BASS	133
My Heart Goes Boom	FRENCH AFFAIR	135

Looking Back #12

Sweet Home Alabama	LYNYRD SKYNYRD	98
Ladies Night	KOOL & THE GANG	113
We Belong	PAT BENETAR	135
Girls Just Wanna Have Fun	CYNDI LAUPER	121
Another One Bites the Dust	QUEEN	111
Ditty	PAPERBOY	99
Sugar Walls	SHEENA EASTON	132
Got To Be Real	CHERYL LYNN	114

Napster Nudges Copyright Issue into the Crosshairs

By Greg Tutwiler (Managing Editor, Singer Magazine)

Nightclubs, restaurants, and even nursing homes all across the country must obtain a license to offer any type of musical entertainment. Is this really fair?

With all the hoopla buzzing around about Napster and the controversy over downloading music, one might think the RIAA and the record labels run the only music legal shop in town, Not so. There are a number of other organizations wearing the watchdog cap in the music industry. Their roles effect the business practices of KJs and DJs alike.

I recently received the following two letters expressing concern about the legitimacy and practices of these licensing

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The bottom line is that if a bar, restaurant, bowling alley, night club, department store, or even a nursing home, is going to play music in any form, they have to purchase a license.

organizations. You have probably seen stickers for BMI (Broadcast Music, Inc.), ASCAP (The American Society of Composers, Authors, and Publishers), and SESAC (Society of European Stage Authors & Composers) on bar and restaurant doors all across the country. If you play music in a venue that does not have a working relationship with one or more of these organizations, your job security could be in jeopardy.

Letters of the law?

#1 - My local bar and karaoke hangout received a letter from a place called BMI or Broadcast Music, Inc., in Nashville, Tenn. The letter claims they owe BMI money for having a jukebox, TV, and karaoke, and that they have to pay the fee every year. Is this place legit? Has anyone else ever heard of them?

—*Woody*

#2 - I really don't want to put all of the blame on Napster. However, it sure seemed to get things in a stir. I have a DJ and karaoke business here in west central Florida, and although I try to solicit a lot of work, it has been getting much harder. I had a weekly gig at one local tavern—good money, and always something I could count on, once a week, to make ends meet. But for the last two weeks they canceled out. ASCAP has been making the rounds, telling club owners that they have to pay for a permit in order for them to have karaoke. These permits cost in the $300-$500 range. So, the owners don't want to put up the money, and I'm out of work. Is this fair to the KJ? Didn't we purchase the right to use the song when we purchased the CDG? Thank you for your time.

—*Whit Bryant, At Whits End Entertainment*

Quest for answers

BMI, ASCAP and SESAC represent most of the major artists in the United States. They serve as clearinghouses for the royalties collected from the businesses that use music in the course of their day, paying out that money to the composers and publishers of the songs and compositions that are played. These groups should not to be confused with the RIAA (Recording Industry Association Of America), which represents the major record labels. The RIAA polices pirating, or the illegal duplication (or downloading) of music.

According to their Web sites, BMI, ASCAP and SESAC are "music performing rights organizations." They represent songwriters, even if they happen to be performers, as well as film, television, musical theater and classical music composers, as well as music publishers.

BMI is the largest, representing over 250,000 artists. The organization was founded in 1939 based upon the idea that "all songwriters, composers, and publishers have the right to be paid for the use of their intellectual property, no matter how that property is used."

The bottom line is that if a bar, restaurant, bowling alley, night club, department store, or even a nursing home is going to play music in any form, they have to purchase a license; in some cases, from two or all of the organizations. No matter if it's a DJ, band, KJ, jukebox, radio or bagpipe player, they have to pay.

Jerry Bailey, Director of Media Relations at BMI's Nashville office said, "BMI licenses the "public performance" of music. Generally speaking, public performances are very broadly construed under the law and are defined as performances "at a place open to the public or at any place where a substantial number of persons outside of a normal circle of a family and its social acquaintances is gathered." Therefore, events such as private parties and weddings are not required to have a license. Most so-called private clubs and fraternal organizations are "public" under copyright law, and do need a license.

BMI does not presently require a license for Mobile DJs or KJ Services. Under their current structure, the establishment or venue that contracts for your services is responsible for obtaining the proper license. According to Bailey, "Ten times out of ten, the burden falls on the establishment."

Noncompliance is costly...compliance is cheap

Whether they agree with the process or not, refusal to pay could land the venue owner in court if the venue continues to offer musical entertainment. We're talking big dollars here too. "Failure to obtain a license to perform publicly copyrighted music is copyright infringement under the copyright law," said Bailey. "The copyright infringer is subject to a civil suit in federal court. Sanctions against an infringer can include an injunction and the copyright owner's actual damages, as well as the infringer's profits, or 'statutory damages' of up to $30,000 for each copyrighted song performed without a license (up to $150,000 if the infringement is willful). The infringer can also be required to pay the copyright owner's legal fees," Bailey said. "Very rarely do we end up in court, though. Our lawyers are pretty good at helping them [the establishment] understand the consequences. Most cases are settled before we ever get to court."

It's really not that expensive though, when you compare the cost of licensing with the financial gain a club can receive from nightly musical entertainment. A minimum license from BMI costs around $250. Size of location, and how often music is offered, determine the annual fee. Discounts are also available. You'll receive a ten percent discount for payment in full, and an additional ten percent for membership in a professional association.

Bars and nightclubs wanting to know more can contact:

BMI - (800) 925-8451
or www.bmi.com
ASCAP - (800) 952-7227
or www.ascap.com
SESAC - (800) 826-9996
or www.sesac.com
US Copyright Office
- (202) 707-3000 or
www.lcweb.gov/copyright
Copyright Law - see
section 110(5)

BMI Eating and Drinking Brochure Answers a Few Common Questions:

Is a tape or CD my personal property to play where and when I like?
No. Although, most people buy tapes and CDs thinking they are now their property, there is a distinction in the law between owning a copy of the CD and owning the songs on the CD. There is also a difference between a private performance of copyrighted music and a public performance. Most people recognize that purchasing a CD doesn't give them the right to make copies of it to give or sell to others.

The record company and music publishers retain those rights. Similarly, the music on the CDs and tapes still belongs to the songwriter, composer or music publisher of the work. When you buy a tape or CD, the purchase price covers only your private listening use, similar to the "home" use of "home" videos. Once you decide to play these tapes or CDs in your restaurant or nightclub it becomes a public performance.

Songwriters, composers, and music publishers have the exclusive right of public performance of their musical works under the US copyright law. Therefore, any public performance, whether live or recorded, requires permission from the copyright owner—or BMI, if it is BMI-affiliated music. With a BMI Music License, you can publicly perform all BMI-affiliated music.

Do songwriters and composers get compensated when you purchase a tape or CD?
They do, nominally and not for the public performance of their works which is a separate use. Since in many instances the songwriter or composer is different from the artist performing the work, approximately 50%, and in some cases as much as 75% of a songwriter's income comes from the public performance of their work. This makes it a critical component of the songwriter's income and is what enables them to continue to create music to enhance your business.

Is background music service covered?
Most background music services have made contractual arrangements with performing rights organizations and already have the necessary licenses in place. In such cases, you do not need a separate BMI Music License. Unfortunately however, background music services do not provide BMI with lists of their customers to cross check and even though you may have an agreement with a background music service, their agreement with BMI does not cover you for the following situations:
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2) You provide live music or Karaoke as entertainment, or allow dancing to the music programming provided by your service, etc.
3) You charge an admission fee or drink minimum.
4) You utilize the audio portion of the commercial television programming, that is often bundled or included with the background music service, and is not considered exempt under current law.

Where does my music licensing fee go?
BMI operates on a nonprofit basis, distributing all music licensing fees, less operating expenses, to the BMI songwriters, composers, and publishers of the music you are performing. Currently, eighty-two cents out of every dollar of your licensing fee goes to our affiliated copyright owners.

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MAKE ME KNOW IT	ELVIS PRESLEY
DIRTY DIRTY FEELING	ELVIS PRESLEY
YOU'RE TIME HASN'T COME YET	ELVIS PRESLEY
YOU GOTTA STOP	ELVIS PRESLEY
PARADISE HAWAIIAN STYLE	ELVIS PRESLEY

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FOOL	ELVIS PRESLEY
ALL THAT I AM	ELVIS PRESLEY
I'M FALLING IN LOVE TONIGHT	ELVIS PRESLEY
IS IT SO STRANGE	ELVIS PRESLEY
YOUR LOVE'S BEEN A LONG TIME COMING	ELVIS PRESLEY
THIS IS THE STORY	ELVIS PRESLEY
AM I READY	ELVIS PRESLEY
TOMORROW NEVER COMES	ELVIS PRESLEY
IT'S STILL HERE	ELVIS PRESLEY
SO CLOSE YET SO FAR	ELVIS PRESLEY
THIS IS OUR DANCE	ELVIS PRESLEY
I FEEL THAT I'VE KNOWN YOU FOREVER	ELVIS PRESLEY
SYLVIA	ELVIS PRESLEY
AFTER LOVING YOU	ELVIS PRESLEY
THERE'S ALWAYS ME	ELVIS PRESLEY

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Slipping Back to the Seventies

By Jay Maxwell

Jay goes shopping for his supper and finds a dance music smorgasbord

Luckily for me, my wife does the grocery shopping. On rare occasions, I may be asked to pick up a gallon of milk, loaf of bread, or a dozen eggs for Saturday morning's breakfast, but beyond these essentials, I am lost in a grocery store. The other day, my wife asked me to pick up one item—a package of boneless chicken breast. I couldn't believe that she was entrusting me to buy the dinner entrée. Knowing I had to remain focused, I entered the store determined to fulfill my mission. I saw the meat department sign at the back of the store and headed toward poultry heaven.

On my way there, I heard a song that I hadn't heard since Jimmy Carter left the White House, Gordon Lightfoot's "The Wreck of the Edmund Fitzgerald." I wondered for years what had happened to the song, never dreaming that it had been filling the air between the cereal and pet food aisle. While silently singing along to the song (call me insane, but I still remembered the lyrics), I tried—unsuccessfully— to imagine someone coming up to me at a party and saying, "Hey DJ, play something we can dance to from the '70s—like that jamming song from Gordon Lightfoot about the ship that sank in Lake Superior."

Decade of dance revival

As I passed the ice cream section, I thought about all the really cool songs from the '70s and how at almost every event, some of the best crowd pleasers were on the airwaves at the same time as the Lightfoot song. It was enough to blow my mind, so I picked up the, uh...gallon of milk that I came for and headed home to write about the top 70 dance songs of the 1970s.

I graduated from High School in 1977, so the music from that generation is mine. Rock and roll was what my mother heard coming from my bedroom stereo, not songs with a dance beat. But, as a Mobile DJ, the primary sounds blasting from my speakers for over twenty years have always featured a heavy dose of disco—the dance music of my generation. In the mid-60s dance music and dancing lost favor with the American public. Then, shortly after Nixon left office, artists like Donna Summer, the Bee Gees, Abba, the Commodores, KC & the Sunshine Band, and a whole host of others gave birth to a new generation of dance music. We called it Disco. The tunes had heavy beat (all four beats in a bar were emphasized, rather than just two and four, as in rock) and catchy lyrics, but no one actually cared about the words. It was all about dancing and having fun on the dance floor.

Prior to the 1970s, the role of the DJ was solely that of record spinner. During the Disco era, DJs emerged from the anonymity of the secluded booth to become party motivators. As DJs, we are now in full control of the dance floor and have the capability to take people on an entertainment journey. We never let the music stop. Fortunately, good dance music hasn't stopped either, since Disco brought it back to life.

In less than a year, I'll attend my 25th high school reunion. I'm sure I'll hear many of the songs in this issue's list. Some of the songs are even more popular today than they were 25 years ago. I'm betting that these songs will continue to be played for many years to come, perhaps even at my 50th high school reunion.

TOP 70 DANCE SONGS OF THE '70s

1	WE ARE FAMILY	SISTER SLEDGE
2	BRICK HOUSE	COMMODORES
3	BEST OF MY LOVE	EMOTIONS
4	Y.M.C.A.	VILLAGE PEOPLE
5	PLAY THAT FUNKY MUSIC	WILD CHERRY
6	I WILL SURVIVE	GLORIA GAYNOR
7	GET DOWN TONIGHT	KC & THE SUNSHINE BAND
8	THAT'S THE WAY I LIKE IT	KC & THE SUNSHINE BAND
9	STAYIN' ALIVE	BEE GEES
10	DANCING QUEEN	ABBA
11	DECEMBER, 1963 (OH WHAT A NIGHT)	4 SEASONS
12	GOT TO BE REAL	CHERYL LYNN
13	FUNKYTOWN	LIPPS INC.
14	JUNGLE BOOGIE	KOOL & GANG
15	GOOD TIMES	CHIC
16	DAZZ	BRICK
17	HUSTLE	VAN MCCOY
18	LE FREAK	CHIC

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19 KNOCK ON WOOD	AMII STEWART
20 GREASE MEGAMIX	OLIVIA NEWTON-JOHN
21 RING MY BELL	ANITA WARD
22 DON'T STOP 'TIL YOU GET ENOUGH	MICHAEL JACKSON
23 IN THE NAVY	VILLAGE PEOPLE
24 I'M YOUR BOOGIE MAN	KC & THE SUNSHINE BAND
25 BAD GIRLS	DONNA SUMMER
26 SHAKE YOUR BOOTY	KC & THE SUNSHINE BAND
27 MACHO MAN	VILLAGE PEOPLE
28 YOU SHOULD BE DANCING	BEE GEES
29 ROCK WITH YOU	MICHAEL JACKSON
30 DANCING MACHINE	JACKSON 5
31 DISCO INFERNO	TRAMMPS
32 LAST DANCE	DONNA SUMMER
33 BOOGIE NIGHTS	HEATWAVE
34 NIGHT FEVER	BEE GEES
35 RUBBERBAND MAN	SPINNERS
36 LOVE TRAIN	O'JAYS
37 WORKING MY WAY BACK TO YOU	SPINNERS
38 I LOVE MUSIC	O'JAYS
39 YOU'RE THE FIRST, THE LAST, MY EVERYTHING	BARRY WHITE
40 LADY MARMALADE	LABELLE
41 LADIES NIGHT	KOOL & GANG
42 HOT STUFF	DONNA SUMMER
43 TAKE A CHANCE ON ME	ABBA
44 SEPTEMBER	E.W.& F.
45 CAN'T GET ENOUGH OF YOUR LOVE, BABE	BARRY WHITE
46 CAR WASH	ROSE ROYCE
47 GROOVE LINE	HEATWAVE
48 BOOGIE FEVER	SYLVERS
49 I LOVE THE NIGHTLIFE	ALICIA BRIDGES
50 SHAKE YOUR GROOVE THING	PEACHES & HERB
51 MACARTHUR PARK	DONNA SUMMER
52BOOGIE OOGIE OOGIE	TASTE OF HONEY
53 HEAVEN MUST HAVE SENT YOU	BONNIE POINTER
54 YOU SEXY THING	HOT CHOCOLATE
55 NEVER CAN SAY GOODBYE	GLORIA GAYNOR
56 JIVE TALKING	BEE GEES
57 FLASHLIGHT	PARLIAMENT
58 AIN'T NO STOPPIN US NOW	MCFADDEN & WHITEHEAD
59 SHAKE YOUR BODY DOWN	JACKSON 5
60 HEART OF GLASS	BLONDIE
61 FIRE	OHIO PLAYERS
62 DO YA THINK I'M SEXY	ROD STEWART
63 SUPERSTITION	STEVIE WONDER
64 TEAR THE ROOF OFF SUCKER	PARLIAMENT
65 UPSIDE DOWN	DIANA ROSS
66 TURN THE BEAT AROUND	VICKI SUE ROBINSON
67 LOVE ROLLERCOASTER	OHIO PLAYERS
68 ROCK THE BOAT	HUES CORPORATION
69 BORN TO BE ALIVE	PATRICK HERNANDEZ
70 STOMP	BROTHERS JOHNSON

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Dances From the Polyester Decade

By Mike Ficher

The Disco '70s still make us feel like dancing

Despite reviews ranging from tepid to marginal, Saturday Night Fever, the stage musical, is streaking across the United States, drawing packed and enthusiastic houses along the way. Fever's blistering run—the show originated in London and has successfully traveled west during the last couple of years—is complemented by the popularity of two other '70s-inspired musicals, ABBA's Mamma Mia and Barry Manilow's Copacabana. All together, they highlight a phenomenon mobile disc jockeys already know well—the '70s are hot!

Although it has been the target of endless satire and good-natured ribbing, '70s dance music has provided a dependable source of dance floor groove-motivation for years. Now, with the presence of these musicals on the pop culture radar and the influence of disco compositions on contemporary dance music, '70s disco is poised to surface as perhaps the most-accessed dance music in the mobile jock's arsenal.

Swept up in the hustle and bustle

If your skills, market and interest allow, you can leverage that popularity by adding a couple of the era's favorite movements to your dance instructional card.

While partner dancing dominated the dance floor in the late '70s, line dances still found ample interest on the disco hardwoods. Highlighted in one of the signature scenes from the movie Saturday Night Fever (the late Gene Siskel cited it as the best dance scene ever in film!), the Hustle, along with its countless kin, offers a simple, easy-to-learn and energetic floor-filler.

A 48-count movement, the Hustle encompasses fairly common, repetitive movements (grapevines, walking steps, heel touches) in a sensible, apparent structure. The most popular accompaniment is classic disco music (Van McCoy's "The Hustle" or the Bee Gees' "Night Fever") and the dance, with adept, entertaining instruction and judicious show placement, should allow you to further inject the '70s spirit into your event.

Gotta catch the bus

A lesser-known movement, the New York Bus Stop, offers another '70s-era line dance capable of stimulating a crowd. The Bus Stop features a 24-count movement that captures the elegant styling and accessible attitude of many of the era's most popular dances.

Executed to Lipps, Inc.'s #1 smash, "Funkytown," the pattern is a tad more challenging than the Hustle, but brings just as much satisfaction. Again, the steps are reasonably common (toe points, kick-ball-changes and jazz boxes) and can be assimilated by your audience with relative ease.

Always a strong presence on the DJ play list, the '70s are now hotter than ever. Add a couple of the popular line dances from that era to your show and you could give your audiences Night Fever and take them to Funkytown!

Contributing writer Mike Ficher is adding a "DJ Resources" section to his www.danceexpress.com web site. Check out his step charts and suggested dance songs for popular '50s, '60s, disco, swing and country dances.

The Hustle

DESCRIPTION: *4-wall line dance, singles, 48 counts/48 steps; in-line.*

MUSIC: **"The Hustle" by Van McCoy and the Soul City Symphony, "Night Fever" and "Staying Alive" by the Bee Gees.**

COUNTS / STEP DESCRIPTION:
WALK FORWARD RIGHT, LEFT, RIGHT, TOUCH LEFT, WALK BACK LEFT, RIGHT, LEFT, TOUCH RIGHT
1-4 Walk forward w/RIGHT, walk forward w/LEFT; walk forward w/RIGHT;
touch LEFT next to right
5-8 Walk back w/LEFT; walk back w/RIGHT; walk back w/LEFT; touch RIGHT next to left

WALK FORWARD RIGHT, LEFT, RIGHT, TOUCH LEFT, WALK BACK LEFT, RIGHT, LEFT, TOUCH RIGHT
4-4 Walk forward w/RIGHT, walk forward w/LEFT; walk forward w/RIGHT;
touch LEFT next to right
5-8 Walk back w/LEFT; walk back w/RIGHT; walk back w/LEFT; touch RIGHT next to left

TURNING GRAPEVINE RIGHT, TOUCH, TURNING GRAPE-VINE LEFT, TOUCH
1-2 Beginning 360 CW turn, step right w/RIGHT; continuing CW turn, step out w/LEFT
3-4 Completing 360 CW turn, step right w/RIGHT; touch LEFT next to right
5-6 Beginning CCW turn, step left w/LEFT; continuing CCW turn, step out w/RIGHT
7-8 Completing 360 CCW turn, step left w/LEFT; touch RIGHT next to left

TURNING GRAPEVINE RIGHT, TOUCH, TURNING GRAPE-VINE LEFT, TOUCH
1-2 Beginning CW turn, step right w/RIGHT; continuing CW turn, step out w/LEFT
3-4 Completing 360 CW turn, step right w/RIGHT; touch LEFT next to right
5-6 Beginning CCW turn, step left w/LEFT; continuing CCW turn, step out w/RIGHT
7-8 Completing 360 CCW turn, step left w/LEFT; touch RIGHT next to left

JUMP UP, HOLD, JUMP BACK, HOLD, JUMP UP, JUMP BACK, HEEL CLICKS
1-4 With BOTH feet, jump forward; HOLD; with BOTH feet, jump back; HOLD
5-6 With BOTH feet, jump forward; with BOTH feet, jump back
&7&8 Spread BOTH heels out, then click heels together; spread BOTH heels out, then click heels together; place weight on LEFT

HEEL FORWARD TWICE, HEEL BACK TWICE, HEEL FORWARD, HEEL BACK, HEEL SIDE, HITCH/TURN
1-4 Touch RIGHT heel forward twice; touch RIGHT toe back twice
8-8 Touch RIGHT heel forward; touch RIGHT toe back; touch RIGHT
toe to right side; turning 1/4 CCW, scoot on LEFT with right knee raised

YOU ARE NOW FACING 90 DEGREES LEFT OF START OF DANCE;
START AGAIN FROM STEP 1.

New York Bus Stop

DESCRIPTION: *4-wall line dance, singles, 24 counts/26 steps; in line.*

MUSIC: **"Funkytown" by Lipps, Inc., "New York, You Got Me Dancing" by Andrea True Connection.**

COUNTS / STEP DESCRIPTION:
TOE POINT RIGHT, TOUCH, TOE POINT RIGHT, STEP, TOE POINT LEFT, TOUCH, TOE POINT LEFT, STEP TOGETHER
1-4 Toe point right w/RIGHT, touch RIGHT next to left; toe point right w/RIGHT; step RIGHT next to left
8-8 Toe point left w/LEFT, touch LEFT next to right; toe point left w/LEFT;
step LEFT next to right

TOE POINT FRONT, TOE POINT RIGHT, TOE POINT BACK, KICK-BALL-CHANGE TWICE, STEP/TURN
1-3 Toe point front w/RIGHT, toe point right w/RIGHT; toe point back w/RIGHT
4&5 Kick forward w/RIGHT; step down w/RIGHT; change weight w/LEFT
6&7 Kick forward w/RIGHT; step down w/RIGHT; change weight w/LEFT
8 Turning 1/4 CW, step forward w/RIGHT

TOUCH POINT LEFT, CROSS, TOE POINT RIGHT, CROSS, TIGHT JAZZ BOX
1-2 Completing 1/4 turn right, toe point left w/LEFT; cross LEFT in front of right
3-4 Advancing, toe point right w/RIGHT; cross RIGHT in front of left
5-6 Step back w/LEFT; step back w/RIGHT, slightly behind left
7-8 Cross LEFT in front of right; touch RIGHT next to left

YOU ARE NOW FACING 90 DEGREES RIGHT OF START OF DANCE;
START AGAIN FROM STEP 1.

The Mitchem Method:
Reaching Your Performance Potential

By Anthony Barthel

Interactive guru shares his wisdom far and wide

Just over a year ago, DJs in the LA area began receiving information concerning an upcoming seminar on audience interaction being given by Todd Mitchem. It gave credentials from all over the country, but LA is skeptical about entertainment coming from outside the area. We like to think of ourselves as the entertainment capital of the world. Still, the persuasive mailers hooked a group of SoCal DJs. It took one day for us to realize that Todd Mitchem was onto something big.

Since reading his name for the first time, it has become apparent that Mitchem is becoming a phenomenon in the DJ industry, much like Mark Ferrell. A big part of this was his captivating performance in the DJ All Stars show and his two-hour seminar at the Mobile Beat DJ Show last February in Las Vegas. Todd's seminars are now scheduled all over the country. What's this one-man dynamo's big idea?

"I want to see this industry grow," says Mitchem, simply.

A distinctive perspective

Essentially, Mitchem has uncovered the secrets behind making audiences work for you, ultimately producing better results for anyone having to deal with groups of people. Through a combination of training, chance, circumstance and ability, he is a walking resource library for what to do and what not to do to create a successful show.

While the obvious customer for a Todd Mitchem seminar is the highly interactive DJ, even those who only make a few announcements and focus primarily on the music can learn something from this speaker. His method of teaching DJs how to specifically say things to generate audience response means that you don't have to be a game show host to achieve positive results.

Mitchem describes all DJs as "interactive." Playing a song for a group of people is interacting with them. Making the most basic announcement on a microphone is, likewise, an interactive activity. How well you perform any of these elements reflects your professionalism, no matter what level of interactivity you choose.

From the ground up

How does Mitchem know what he's talking about? Experience. Like many DJs, he started out as an employee working for a company. In his case, it was one that specialized in providing karaoke to bars. He was thrust into doing his own show at the age of 18. Drawing upon his acting experience in theater and commercials, Mitchem quickly became a hit. Soon he put together the money to buy the karaoke company he had been working for and was on his way.

Seeing bigger things on the horizon, Mitchem eventually sold the company and moved to Chicago, but not before he turned a faltering karaoke club into a big-time success.

In Chicago, Mitchem found work as a master of ceremonies for Excalibur, one of the largest clubs in the city. When he began working there, the club was doing several interactive bits along with a mix of music. Typically, the bits centered on appealing to the men in the audience. After only three months, the club recognized Mitchem's talents and promoted him to entertainment director. Basically, the youngest guy on the entertainment staff was supposed to teach all the old dogs new tricks. And those dogs bit back.

The DJs at the club showed him their lack of approval by doing things like purposely turning off his microphone while he was talking, playing the wrong song—or the right one at the wrong time, and generally trying to upset the performer during the interactive portions of the evening.

"What they didn't realize is they were making me an even better performer than when I got there."

Mitchem would work until two or three in the morning and then (because he was new to the city and hadn't yet made friends with anyone at the club) watch videotapes of the evening's performances. Through this process, he picked out things that worked with the audiences and things that didn't. Through a process of trial and error, evaluation and perfection, his show got better and better. After seeing Mitchem's show succeed with the audience despite the DJs' best efforts to thwart him, the DJs in the club began to respect what was happening and jumped onboard. Soon the place was a phenomenon.

Universal opportunity

Following five years at Excalibur, Mitchem moved to Florida to pursue his goal of breaking into professional acting. Inspired by all the central Florida attractions surrounding him, he developed a show specifically for theme parks as a way to pay the rent. He pitched Universal Studios on the idea, saying he'd do a one-hour show for free on a trial basis. They agreed to hire him if it was successful, and it was. After a short time at Universal, he was put in charge of training all of their interactive performers. The company is still using his techniques to this day.

Unleashing your inner MC

Many DJs may read this article and say, "But brides and hosts are requesting less interaction lately, not more." Mitchem counters with, "When people think of an interactive DJ they often think of the worst-case-scenario, which is a guy who puts on a goofy hat and dances around. It's so much more than that—it's having a quality rapport with an audience and being able to create what you do in your own style."

Continuing, he says "The problem with some interactive hosts is that they're re-hashing old elements that may not even be appropriate for their style. I'm trying to uplift people and get them to create their own elements. Within all performers there are creative elements that will help their businesses grow, which, in turn, means they'll get paid more for their unique talents. As an industry, the more DJs change and grow, the more value they have to the outside world."

That doesn't just mean new games and routines. It can be as simple as making the right announcements to guide the guests through a wedding reception.

"The mobile industry has been more about being a big pricing war than it has about quality entertainment. I agree that the industry is

continued on pg 92

What Flavor Is Your Ear Candy?

By Fred Sebastian

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If you take a walk along a crowded beach, you won't have to go far before you'll hear a variety of musical flavors. So, in keeping with the Life's a Beach theme, I've listed a variety of compilations that should taste like ear candy to DJs and listeners alike. And if that's not enough to get you to check out this month's featured compilations, then just take a glance at the play-boy bunny!

Thanks to Ricky, Enrique, and Marc, the sound of Latin music with English lyrics is helping more people to appreciate Latin dance rhythms. ***LATINO DANCE PARTY VOL.2*** is loaded with Latin tracks in English, including the excellent "Siempre Mañana" (Tomorrow Forever) by Ruben Gomez and "Day By Day" by Regina. The latter has all the ingredients of an "I Will Survive"-style anthem. This two-CD compilation contains everything from classics to new chart-topping dance tracks to great flavored covers like "Gypsy In New York" (from Sting's "Englishman In New York"). This is a great mainstream Latin dance compilation with a bit for everyone. Tracks:

Dinata, Dinata (Radio Edit).....ANTIQUE
Yeke Yeke (Single Version).....MORY KANTE
Gimme Sunshine (Gold Coast Radio Mix).....BANDITOS BONITOS w/ NINA
Ecuador (Single Mix with Intro).....SASH! w/ RODRIGUEZ
Fiesta De Mallorca.....LA BOOM
Going Back To My Roots (Rich In Paradise)(Vocal Version).....FPI PROJECT
Bamboleo.....GARCIA
A-Me-Ri-Ca.....TRINI LOPEZ
Isla Del Amor.....SALINA
Gypsy In New York (Englishman In New York).....LOS REYES
Carneval En Rio.....CARRILIO
Lost In You.....MATT BIANCO
There's A Party.....DJ BOBO
Guitarrero.....CORAZON
La Bomba.....LATIN LOVER BOYS
Ritmo De La Playa.....QUE PASA?!
Where Is My Man (Snapshot Radio Cut).....EARTHA KITT
La Chica Marita.....MARCUS SCHENKENBERG
Hold On.....CAUGHT IN THE ACT
Mambo On 45.....MAMBO MANIACS
(Hey Mambo) Mambo Italiano LIDO BROTHERS w/ MARIA
Latino Lover.....LOONA
Opa Opa.....NOTIS
Day By Day.....REGINA

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Shalala Lala ..... VENGABOYS
Oh Ciolily ..... ZANGA ZANGA
Sex Y Sol Y Mar ..... SUZY WONG
Carnaval ..... BELLINI
Borriquito (Flamenco Radio Mix) ..... RODRIGUES
Tic Tic Tac ..... CHILLI w/ CARRAPICHO
Do It Easy (Future Funk Mix) ..... LAGUNA
Cuba ..... GIBSON BROTHERS
Vamoz Everybody ..... JUMP & JOY
Simbaleo ..... MR. PRESIDENT
Anna (El Negro Zumbon) ..... PARADA
Do You Really Love Me ..... COROZON
Papaya Coconut ..... KIKKI & THE DOCTOR
Rescue Me ..... BALEARIC SOUL w/ CAFÉ BOLSERIA

If you think slow, sleepy, depressing, wimpy, cry-your-eyes-out music is what you get on love song compilations, then you're only partly right. I've discovered that many of those lovey-dovey collections contain much more than just death-of-love funeral dirges. In fact there are a lot of love songs that are actually upbeat! Imagine that! ***ROCK 'N' ROLL LOVE SONGS*** is an excellent two-CD compilation of 50s and 60s love songs. Most of the 40 tracks are highly requested. It also includes a must-have closing song, "Goodnight Sweetheart." Here's the lineup (they will survive, with a smile):

Blue Velvet ..... BOBBY VINTON
Will You Still Love Me Tomorrow ..... THE SHIRELLES
Only The Lonely ..... ROY ORBISON
All I Have To Do Is Dream ..... EVERLY BROTHERS
Why Do Fools Fall In Love ..... FRANKIE LYMAN
The Great Pretender ..... THE PLATTERS
Breaking Up Is Hard To Do ..... NEIL SEDAKA
Teenager In Love ..... DION AND THE BELMONTS
He's So Fine ..... THE CHIFFONS
Tears On My Pillow ..... LITTLE ANTHONY
Love Letters ..... KETTY LESTER
Since I Don't Have You ..... SKYLINERS
Raining In My Heart ..... BUDDY HOLLY
Rhythm Of The Rain ..... CASCADES
Venus ..... FRANKIE AVALON
It's In His Kiss ..... BETTY EVERETT
Hey Paula ..... PAUL & PAULA
Chapel Of Love ..... DIXIE CUPS
Duke Of Earl ..... GENE CHANDLER
Goodnight Sweetheart ..... SPANIELS
Something's Gotta Hold Of My Heart ..... GENE PITNEY
Born Too Late ..... PONITAILS
To Know Him Is To Love Him ..... TEDDY BEARS
The Wanderer ..... DION
Poetry In Motion ..... JOHNNY TILLOTSON
Donna ..... RITCHIE VALENS
Singing The Blues ..... GUY MITCHELL
Oh! Carol ..... NEIL SEDAKA
I'm Sorry ..... BRENDA LEE
Sealed With A Kiss ..... BRIAN HYLAND
True Love Ways ..... BUDDY HOLLY
Diana ..... PAUL ANKA
The End Of The World ..... SKEETER DAVIS
Just Walking In The Rain ..... JOHNNIE RAY
It's My Party ..... LESLEY GORE
Only You ..... THE PLATTERS
It's All In The Game ..... TOMMY EDWARDS
When Will I Be Loved ..... EVERLY BROTHERS
Baby It's You ..... THE SHIRELLES
It's Over ..... ROY ORBISON

Satisfying a wide range of age groups is especially important when doing wedding receptions, where you'll want to please the wedding couple, their parents, and other family members. The hard to find two-CD compilation ***MELODIES OF LOVE*** has been a big hit with DJs for weddings and anniversaries. Featuring many regularly played and requested t-op hits of the 50s and 60s, this one plays for the older set and surely has many more years of playing time left in it. Check it out:

Always On My Mind ..... ELVIS PRESLEY
When I Fall In Love ..... NAT KING COLE
We Have All The Time In The World ... LOUIS ARMSTRONG
Mad About The Boy ..... DINAH WASHINGTON
Unchained Melody ..... RIGHTEOUS BROTHER
Fever ..... PEGGY LEE
(I Left My Heart) In San Francisco ..... TONY BENNETT
Cry Me A River ..... JULIE LONDON
That Ole Devil Called Love ..... BILLIE HOLIDAY
I Wanna Be Loved By You ..... MARILYN MONROE
Memories Are Made Of This ..... DEAN MARTIN
Passing Strangers ... SARAH VAUGHAN & BILLY ECKSTINE
Summertime ..... ELLA FITZGERALD
As Time Goes By ..... NILSSON
I Put A Spell On You ..... NINA SIMONE
Call Me Irresponsible ..... DINAH WASHINGTON
Nature Boy ..... NAT KING COLE
Lover Man (Oh, Where Can You Be?) ..... BILLIE HOLIDAY
Moonlight Serenade ... GLENN MILLER & HIS ORCHESTRA
White Christmas ..... BING CROSBY
Only The Lonely ..... ROY ORBISON
Blue Velvet ..... BOBBY VINTON
Will You Still Love Me Tomorrow ..... THE SHIRELLS
Breaking Up Is Hard To Do ..... NEIL SEDAKA
Love Letters ..... KETTY LESTER
Crazy ..... PATSY CLINE
And I Love You So ..... PERRY COMO
Strangers In Paradise ..... TONY BENNETT
Moon River ..... ANDY WILLIAMS
Something's Gotten Hold Of My Hear ..... GENE PITNEY
It's Now Or Never ..... ELVIS PRESLEY
Stand By Your Man ..... TAMMY WYNETTE
All I Have To Do Is Dream ..... THE EVERLY BROTHERS
Oh! Carol ..... NEIL SEDAKA
Born Free ..... MATT MONRO
Goldfinger ..... SHIRLEY BASSEY
Magic Moments ..... PERRY COMO
Diamonds Are A Girls Best Friend ..... MARILYN MONROE
Ain't Misbehavin' ..... SARAH VAUGHAN
What A Wonderful World ..... LOUIS ARMSTRONG

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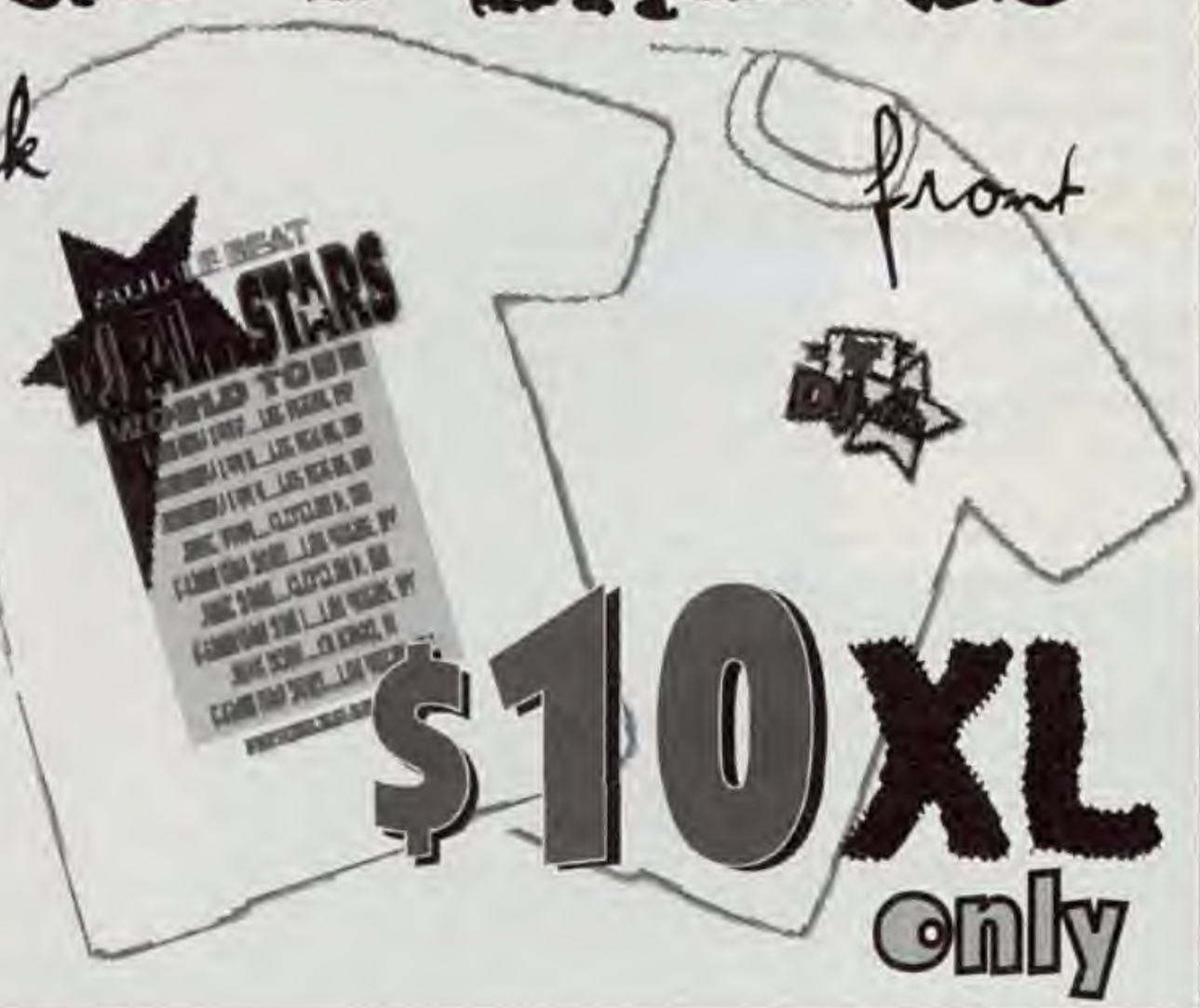

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If you've checked your area record store lately, you probably noticed there are loads of 80s compilations in the bins. But few are mixed, and even fewer include original extended versions. Mixed CDs, it should be noted, are only an inconvenience for DJs when they're beat-mixed with overlap. ***THE EIGHTIES MIX*** is a DJ-friendly mix where most tracks start back to back, with little or no overlap. Jammed with great 80s cuts, it also contains full extended versions of "Tainted Love / Where Did Our Love Go," and other favorites.

Call Me (12" Mix) ..... BLONDIE
Tainted Love / Where Did Our Love Go (12" Mix) ..... SOFT CELL
Enola Gay ..... OMD
Love Will Tear Us Apart (12" Mix) ..... JOY DIVISION
Blue Monday (Original 12" Mix) ..... NEW ORDER
Planet Earth ..... DURAN DURAN
Smalltown Boy ..... BRONSKI BEAT
Don't Leave Me This Way (12" Mix). THE COMMUNARDS
Quiet Life ..... JAPAN
Sweet Dreams (Are Made Of...) ..... EURYTHMICS
Don't Go ..... YAZOO
Temptation ..... HEAVEN 17
Cars ..... GARY NUMAN
The Race ..... YELLO
Everybody Wants To Rule The World ..... TEARS FOR FEARS
Pop Muzic ..... M
Wonderful Life ..... BLACK
Relax ..... FRANKIE GOES TO HOLLYWOOD
Don't You Want Me (12" Mix) ..... HUMAN LEAGUE
Sometimes (12" Mix) ..... ERASURE
Fade To Grey ..... VISAGE
Chant No. 1 ..... SPANDAU BALLET
The Look Of Love ..... ABC
Waterfront ..... SIMPLE MINDS
Love On Your Side ..... THOMPSON TWINS
It's My Life ..... TALK TALK
Wishing ..... A FLOCK OF SEAGULLS
Church Of The Poison Mind (12" Mix) ..... CULTURE CLUB
Streetplayer (Mechanik) ..... FASHION
Love Plus One ..... HAIRCUT 100
Dancing With Tears In My Eyes (12" Mix) ..... ULTRAVOX
Reward ..... TEARDROP EXPLODES
Take On Me ..... A-HA
Life In A Northern Town ..... DREAM ACADEMY

Life's a Beach! So make sure you've got lots of fun summer party music in your collection. The double-CD import compilation, ***ULTIMATE SUMMER PARTY***, put together by Chris Tarrant, one of the UK's leading mainstream DJs, serves up great party tracks from the 60s, 70s, 80s, and 90s along with hot dance tracks. A beachin' selection:

We Like To Party (The Vengabus) ..... VENGABOYS
Louie Louie ..... THE THREE AMIGOS
Sweet Like Chocolate ..... SHANKS & BIGFOOT
One For Sorrow ..... STEPS
Turn Around ..... MUTANT DISCO
Ecuador ..... SASH! w/ RODRIGUEZ
The Rockafeller Skank ..... FATBOY SLIM
Hawaii Five-O (Theme) ..... THE VENTURES
In The Navy ..... THE VILLAGE PEOPLE
Love Shack ..... B-52'S
Coco Jamboo ..... MR. PRESIDENT
Oh Carolina ..... SHAGGY
Shine ..... ASWAD
Sweat (A La La La La Long) ..... INNER CIRCLE
Hot Hot Hot ..... ARROW
The Bump ..... KENNY
D.I.S.C.O. ..... OTTAWAN
Club Tropicana ..... WHAM!
Walking On Sunshine ..... KATRINA & THE WAVES
Cruel Summer ..... BANANARAMA
Summer Holiday ..... CLIFF RICHARD & THE SHADOWS
It's Not Unusual ..... TOM JONES
Music To Watch Girls By ..... ANDY WILLIAMS
I'm A Believer ..... THE MONKEES
Surfin' USA ..... THE BEACH BOYS
Mas Que Nada ..... SERGIO MENDES
La Bamba ..... LOS LOBOS
Lambada ..... KAOMA
Horny ..... MOUSSE T. vs. HOT 'N JUICY
Sex On The Beach ..... T SPOON
I'm Too Sexy ..... RIGHT SAID FRED
Feel It ..... THE TAMPERER w/ MAYA
Contact ..... EDWIN STARR
Lost In the Translation (Heart Of Glass) ..... PACIFICA
And It Hurts ..... DAYEENE
Keep Warm ..... JINNY
Vindaloo ..... FAT LES
Come On England! ..... ENGLAND'S BARMY ARMY
American Pie ..... DON McLEAN
California Dreaming ..... MAMAS & THE PAPAS

What's in a name? Generally "classics" are thought of as older tunes, but for ***SUMMER CLASSICS***, maybe the definition should simply read "best of the class." Both fit the bill for this seasonal compilation. Released last summer for the new millennium, it's sure to be around and useful for quite a while. It's a little bit of reggae, a little bit of dance, a little bit of...

Mambo No.5 ..... LOU BEGA
Funkin' For Jamaica ..... TOM BROWNE
Good Thing Going ..... SUGAR MINOTT
Patricia ..... PEREZ PRADO
Baby I Love Your Way ..... BIG MOUNTAIN
Hot Hot Hot ..... BUSTER POINDEXTER
Summertime ..... JASON REBELLO
Digging Your Scene ..... BLOW MONKEYS
I Wanna Sex You Up ..... COLOR ME BADD
It's My life ..... Dr..ALBAN
Guantanamera ..... JOSE FELICIANO
Loco In Acapulco ..... FOUR TOPS
Macarena ..... LOS DEL RIO
Fantastic Day ..... HAIRCUT 100
Summer In The City ..... THE LOVIN SPOONFUL
Hooray! Hooray! It's A Holi-Holiday ..... BONEY M

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From the category "What? Who?" comes a unique and varied batch of LOST HITS & GOLDEN MEMORIES. Many will be more familiar to the ear than the eye (i.e., the titles). Among the 25 tracks, several were never lost and still get lots of play at parties. The others provide a smorgasbord of hits and rarities. For collectors, here's over 70 minutes of gold:

Let's Face The Music And Dance..... NAT KING COLE
Hit N' Miss..... JOHN BARRY SEVEN
Surfin' U.S.A..... THE BEACH BOYS
Mockinbird.....INEZ FOXX
The Locomotion..... LITTLE EVA
A Lovers' Concerto..... THE TOYS
My Hearts Symphony..... GARY LEWIS & THE PLAYBOYS
Snoopy Vs. The Red Baron.....ROYAL GAURDSMEN
Footsee..... WIGAN'S CHOSEN FEW
But It's Alright.....JJ JACKSON
Hi Ho Silver Lining.....JEFF BECK
Whole Lotta Love..... CCS
Here Comes That Rainy Day Feeling Again.THE FORTUNES
Too Much Foolin' Around..... THE TAMS
Too Late To Turn Back Now.....
..... CORNELIUS BROS. & SISTER ROSE
This Will Be.....NATALIE COLE
(Take Me For) A Night In New York.....
.....ELBOW BONES & THE RACKETEERS
Right Back Where We Started From.....
.....MAXINE NIGHTINGALE
You Sexy Thing..... HOT CHOCOLATE
It Only Takes A Minute..... TAVARES
Boogie Oogie Oogie.....A TASTE OF HONEY
On The Beat.....B B & Q BAND
Loverboy..... CHAIRMEN OF THE BOARD
Point Of View.....MATUMBI
Rock Me Tonight (For Old Times' Sake)FREDDIE JACKSON

Mitchem *continued from page 84*

worth more money as it stands, but if we want to grow as an industry we have to grow as performers."

What is Mitchem's big dream?

"For me it's a personal thing to try to get the industry to be recognized as a viable industry, not just a hobby. Once people realize they can feed their family and put their kids through college as a DJ, they realize what a great business this is. There is potential for incredible income."

Broadening horizons

Mitchem would like to affect as many people in the industry as possible through his seminars and videotapes, as well as sessions at the Mobile Beat Trade Shows. In addition to the obvious plug for his own products, he also suggests that DJs look into local acting or improvisation classes as a source for learning how to think on one's feet.

One big thing that separates a true performer from the casual entertainer is the ability to think on one's feet or plan for every circumstance. Being in front of an audience on a regular basis provides many challenges, and the ability to deal with what goes wrong is a part of what separates an average performer from a great one, according to Mitchem. You must have a plan for every possibility.

Currently he is hoping to expand his seminars to more parts of the country. He recently developed a lower-cost two-hour seminar that he hopes will attract large groups of people who deal with audiences. Mitchem hopes to continually expand the number of cities in which his seminars are available.

Finally, as if his plate isn't full enough, he is also working on a project for a television program at this time. But he promises not to abandon the DJ market if it hits.

"I'm trying to bring the [DJ] industry together as a whole."

Want to become part of a future DJ All Star Review?
Have a Seminar idea to share?

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27. __ Single Operator Forum
28. __ Single for Life: The One Person Operation
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mind you, but for this application, they were sweeties. If you're looking for a system that can meet the needs of a variety of jobs and venues, from PA to karaoke to cow barns, this is certainly a viable alternative. It offers plenty of versatility, and allows you to fill out your system as you fill up your bookings calendar.

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Wacky Songs

by Steve Wozniak

Candidates For The "Jerry Springer Show"

=A good brain is such a terrible thing to waste...

*He Hit Me & It Felt Like A Kiss - Crystals
*I Got Beans In My Ears - Serendipity Singers
*Tie Me To A Tree & Handcuff Me - Bonnie Pointer
*I've Been Waiting For Your Phone Call For 18 Years - Beatrice Kay

It's Time To Expand You Vocabulary

Blah, blah, blah...

*Te Ta Te Ta Ta - Ernie K Doe
*Um Um Um Um - Johnny Rivers
*Goo Goo Barabajagal - Donovan
*Oogum Boogum Song - Brendon Wood
*Shoo Be Doo Be Doo Da Dag - Stevie Wonder

Disco Stinks!

... and so does polyester anything... platform shoes... drum machines...

*Georgy Porgy - John Travolta
*Boogie Oogie Oogie - A Taste O' Honey
*Disco Minnie The Moocher - Cab Calloway
*Dance, Dance, Dance, Yowsah, Yowsah, Yowsah - Chic
*Ain't Gonna Bump No More With No Big Fat Woman - Joe Tex

Hall Of Fame

To honor special recording artists with multiple hit songs who have amusing titles, we present the"Really Swell/ "Super Keen Song Title Hall Of Fame"

Perry Como

The next time someone complains about music in the 1990s, invite the individual to scan his/her '50s data base for these literary masterpieces...

*Oowee, Oowee
*A Hubba Hubba Hubba
*Chee Chee Oo Chee Sang The Little Bird
*Hot Diggity Dog Diggity Boom What You Do To Me

Joe Cocker

Presented for those readers who didn't live through the '60s, and for those who did but can't remember!

*Let's Get Stoned
*High Time We Went
*She Came In Through The Bathroom Window

Parliament Funkadelic

These unique '70s funkmeisters churned out a series of hits...

*All Your Goodies Are Gone
*Tear That Roof Off That Sucker
*Do Fries Come With That Shake
*I Got A Thing, You Got A Thing, Everybody's Got A Thing

The Beatles

The Fab Four wrote these fabulous four...

*I Am The Walrus
*March Of The Meanies
*You Know My Name, Look Up My Number
*Everybody's Got Something To Hide Except Me & My Monkey

Bob Dylan

Revered singer/songwriter/poet Bob Dylan must have scratched a few heads with these gems...

*Leopard Skin Pillbox Hat
*Everybody Must Get Stoned
*Subterranean Homesick Blues
*It's Alright Ma, I'm Only Bleeding
*Can You Please Crawl Out Of Your Window

Elton John

With titles like these, how did Elton become the only recording artist to have a hit song 25-years in a row?

*Bite Your Lip, Get Up & Dance
*Ho Ho Ho, Who'd Be A Turkey At Christmas
*I Feel Like A Bullet In The Gun Of Robert Ford
*Sartorial Eloquence, Don't Ya Wanna Play This Game No More

Ted Nugent

The "Motor City Madman" probably missed a few turns while travelling on his own "journey to the center of the mind"...

*Dog Eat Dog
*Wango Tango
*Cat Scratch Fever
*Yank Me, Crank Me
*Wang Dang Sweet Poontang

Frank Zappa

Although none of this singer/songwriter/satirist's songs listed below actually "charted", no Amusing Song Title list would be complete without the inclusion of the following efforts...

*I'm The Slime
*Don't Eat Yellow Snow
*The Return Of The Son Of Monster Magnet
*Invocation & Ritual Dance Of The Young Pumpkin

Additional Amusing Song Titles

What's that... you don't care if you will be late for work... you want some more "Really Swell/Super Keen" song titles? Well, ok, but only if you promise to take your vitamins, do at least one good deed, and don't stay up past your bedtime!

*Ahab The Arab - Ray Stevens
*Ain't Nothin' Goin' On But The Rent - Gwen Guthrie
*Alley-Oop - Hollywood Argyles
*All You Zombies - Hooters
*And The Grass Won't Pay No Mind - Mark Lindsay
*Animal Trainer & The Toad - Mountain
*Another One Bites The Dust - Queen
*Apeman - Kinks
*Are You A Boy Or Are You A Girl - Barbarians
*Attack Of The Name Game - Stacy Lattisaw
*Aw Shucks, Hush Your Mouth - Jimmy Reed
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2	DARUDE	Feel The Beat	Groovilicious	136	
3	CHILI HI-FLY	Is It Love	Razor & Tie	126	
4	TAMIA	Stranger In my House (Remix)	Elektra	129	
5	JANET JACKSON	All For You (Remixes)	Virgin	131	
6	MIRWAIS	Naive Song	Epic	129	
7	FRAGMA	Everytime You Need Me	Groovilicious	134	
8	MADISON AVENUE	Who The Hell Are You (Remix)	Columbia	124	
9	IAN VAN DAHL	Castles In The Sky	Robbins	133	
10	RAZOR & GUIDO f/ OCHTAHVIA	Dancefloor (Remixes)	Groovilicious	134	
11	THUNDERPUSS f/ LATANZA WATERS	Stand Up	Tommy Boy Silver Label	134	
12	DAFT PUNK	One More Time	Virgin	122	
13	CELEDA	Let The Music Use You Up	69	121	
14	BRITNEY SPEARS	The Last To Know	Jive	128	
15	DJ SPILLER	Groove Jet	Atlantic	122	
16	THUNDERPUSS	Papa's Got A Brand New Pigbag	Tommy Boy Silver	133	
17	MADONNA	What It Feels Like For A Girl	Maverick / WB	128	
18	PUSAKA f/ THEA AUSTIN	You're The Worst Thing For Me	Tommy Boy Silver		
19	DELERIUM	Innocent	Nettwerk	127	
20	AFRIKA BAMBAATAA	You Ask For The Moon	Megahit	130	
21	MASSIV	Who Am I	69	126	
22	SATOSHI TOMIIE	Love In Traffic	C2 / Columbia	127	
23	OPERATICA	Maria's Trance	Emagine	132	
24	AURORA f/ NAIMEE COLEMAN	Ordinary World	Groovilicious	132	
25	MIDNIGHT EXPRESS f/ SABRINA JOHNSON	Hallelujah	Nervous	126	
26	AMANDA	Everybody Doesn't (Remix)	Maverick / WB	128	
27	VICTOR CALDERONE	Are You Satisfied	Tommy Boy Silver	129	
28	GLORIA ESTEFAN	Out Of Nowhere	Epic	129	
29	LA RISSA	Someone To Love	Warlock		
30	ASHLEY BALLARD	Hottie	Atlantic		
31	JANA	Two Out Of Three	Curb		
32	ROCKELL	What U Did 2 Me	Robbins		
33	ROSABEL	The Power	Tommy Boy Silver	129	
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36	LOCK 'N LOAD	House Some More	Blue White	130	
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47	KAREN RAMIREZ	Lookin For Love	MCA	126	
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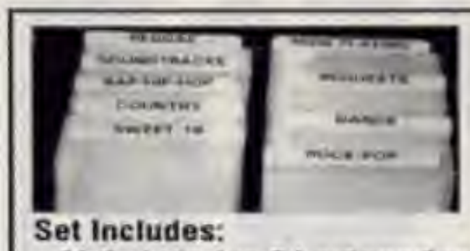

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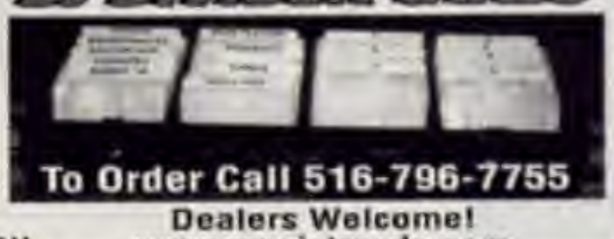

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NIGHTMARE

Business is Ballooning

By Tony Barthel

A celebration bounces way out of hand

This was one of those gigs that any DJ would be happy to get on a Wednesday night—a corporate gig at full price. Yeah, baby! Once I got there and set everything up, it was clear that the company had spared no expense. There was a buffet that literally ran the entire length of one wall, candles in glass containers on every table and about 50 huge balloons rolling around on the floor, each with the company's logo. These balloons were so big they could pass for one of those bouncy Hippity Hop balls kids play with. They were at least four feet in diameter.

After setting up, I proceeded to join in the fun, kicking and attempting to dribble the big balloon across the floor. They had some serious mass to them, considering that they were just big balloons. Even the banquet staff was getting into the action, engaging in an improptu soccer match.

Suddenly, I had a horrible thought. Those big balloons, candles on the table and lots of things to knock over in the room were a bad combination. Plus, there were two bars. This might become messy.

Sure enough, people loved punching, kicking, throwing and generally just messing around with the balloons. It wasn't long before two candles were extinguished, and their containers shattered, when one of the inflatables got out of control.

The candles got their revenge by popping the balloons in the process with a blast that sounded like a miniature *Hindenburg* exploding. With the addition of alcohol, people's balloon efforts got more and more rambunctious. The host company wanted to have lots of games and I was happy to oblige, taking advantage of many of the interactive activities I've learned at Mobile Beat seminars in the past. I even made up a basketball game on the spot, trying to get folks to dribble the balloons around the room. It was funny.

Finally, with almost the entire group around the edges of the dance floor, some goofball kicked one of the huge balloons with such force that it went up and hit the enormous chandelier. Nobody could avoid the impact as the big balloon popped and knocked some of the hanging crystals to the floor. As it swayed from the hit, it immediately became obvious that the chandelier was going to let loose. The people around the dance floor began to back up.

It was like watching a slow-motion movie as that gigantic light fixture overcame its mounting and joined the crystals it had lost moments earlier, right in the center of the dance floor. The room was plunged into darkness. Needless to say, that was the end of the event—and probably one drunk's career. I can't imagine what that monster fixture cost to replace, but it's safe to say that, should this repeat customer choose to decorate with balloons at their next event, they're going to be considerably smaller...or the deposit much larger.

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